

SQUARE DANCING

MARCH, 1973

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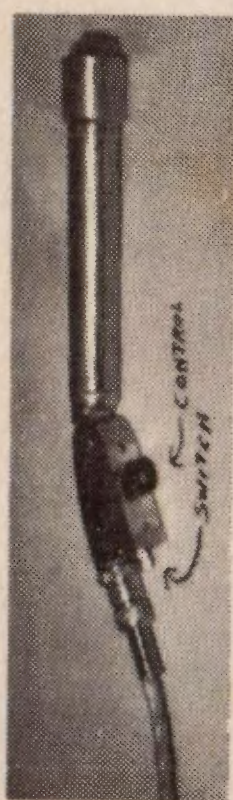
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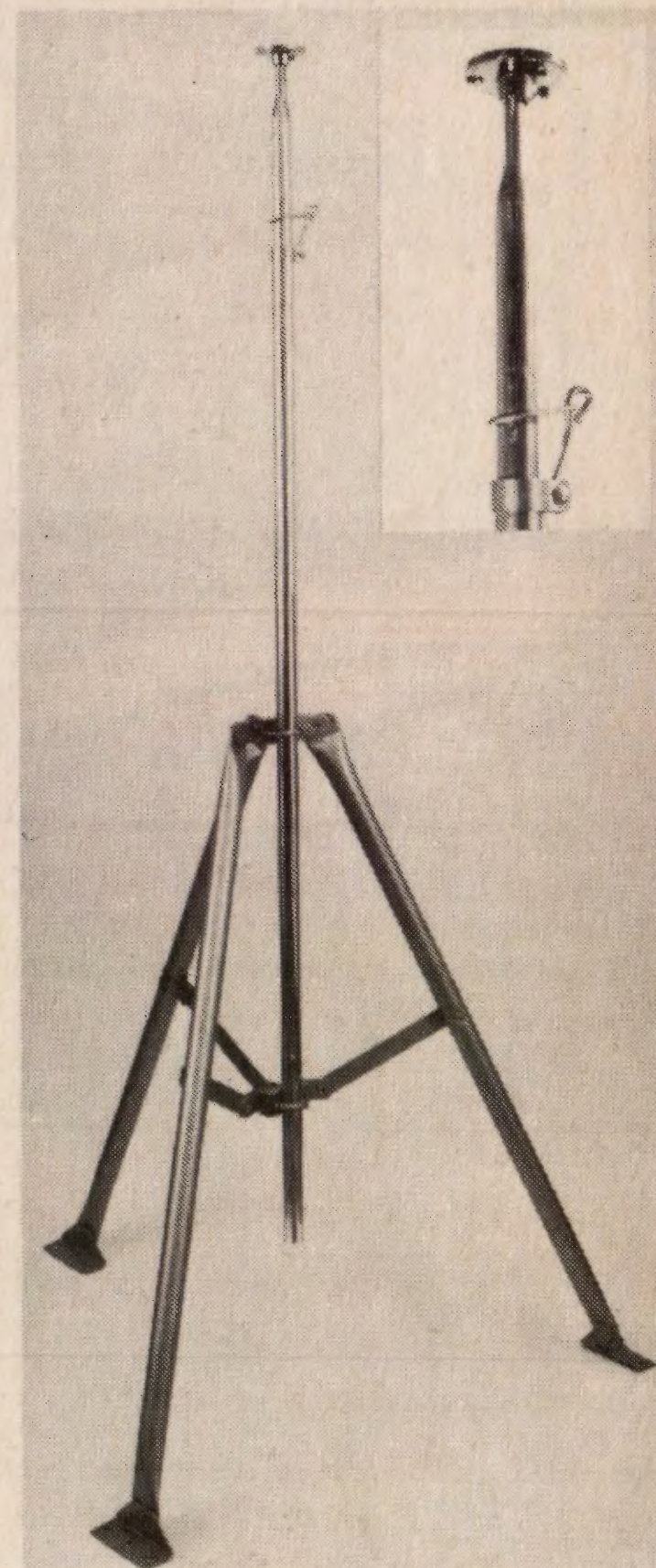
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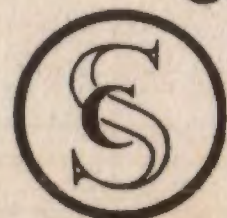
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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have area dancers come in every Wednesday for a record and tape dance and we find your Premium LP recordings to be tops for experience in the elevation they cover. Keep up the good work!

Sid and Florence Jobs
Murray, Kentucky

Dear Editor:

... We really enjoy reading what's going on in the square dance world. I like the reviews of square dance movements and experimental movements. There are so many things written up about the conduct of square dancing and the teaching of square and round dance movements. It's too bad more callers aren't willing to try or accept the proven methods, i.e. the Gold Ribbon Report and the new 1 to 50 and Extended Basics Books. I took the time to read the method of teaching each movement. I have

only taught 12 classes or so but last year things were made so much easier by using these books . . . they are real gems for a caller to teach from. The styling points mean smoother dancing, so that the dancers dance to music and not the caller. I think we, as callers, need to be reminded to try to do better no matter how good it may seem and keep the dancers happy and coming back for more. Thanks to

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OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Dancers Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
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JULY 22-27, 1973

CALLERS COURSE at ASILOMAR

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RED HOT

Line

INSTANT REPLAY: Another instance of bobbling on the part of beer companies came to light during the past month when sources in the New Orleans area reported that the local Jackson Brewery had just completed a color motion picture commercial for television tying in the sudsy product with you know what. Attempts to weld beer and square dancing have been going on for more than twenty years. So far the square dancing public has been successful in impressing the beer companies that the two just do not go together. In the past, letters from concerned dancers have pointed out that while many who square dance may themselves enjoy the beverage, they do not use it when they dance. Evidently the idea has gotten across and in most cases the whole thing has been dropped. A letter to Mr. Warren Gibson, Advertising Manager for Jackson Brewing Company, 620 Decatur Street, New Orleans, Louisiana 70130, could help a great deal.

CALLERLAB '73 HELD February 4-6 at the Asilomar(California) Conference Grounds on the Monterey Peninsula. Those present at this 48-hour Caller/Leadership Planning Meeting included these members: Don Armstrong, Stan Burdick, Marshall Flipppo, Cal Golden, C. O. Guest, Lee Helsel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Frank Lane, Jack Lasry, Johnny LeClair, Melton Luttrell, Bob Osgood, Bob Page, Bill Peters, Dave Taylor and Bob Van Antwerp. The group, strongly dedicated to the training of callers, adopted a suggested standard curriculum for callers schools and set out on a series of projects aimed at caller/leadership. A number of plans for the years 1973-1974 will be announced in the near future.

MISCELLANY: The growing interest in Contras is being felt in a great many communities. A recent Contra Clinic held for the callers in the Seattle, Washington area, was presented before a "turn away" crowd. Don Armstrong, from Grand Cayman Island, conducted the highly successful series.... A growing number of capable callers have recently discovered the opportunities that exist in retirement communities. A completely different approach to calling in these areas has made this phase of the activity a particularly interesting one to some of the country's really capable callers.... Late news items of special interest to the square dance activity may be phoned or sent in for this Hot Line feature.



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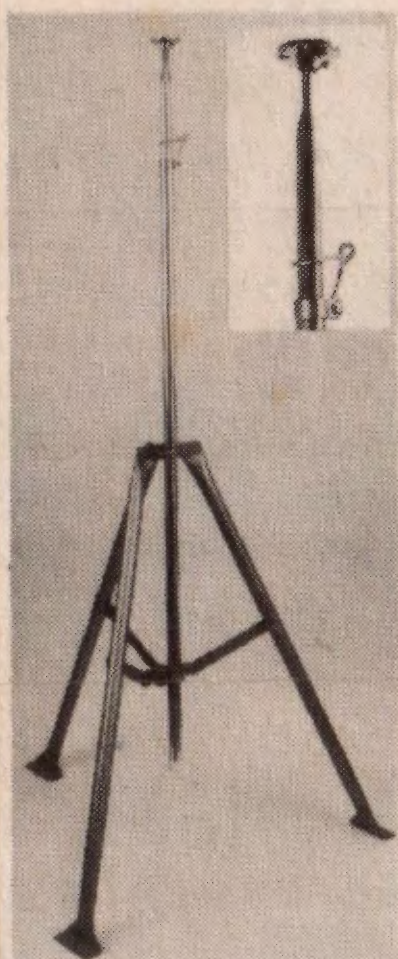
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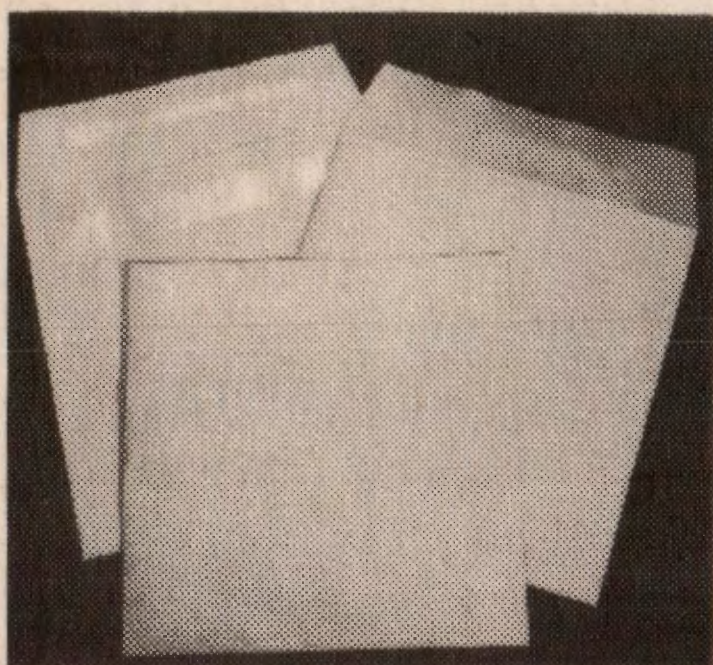


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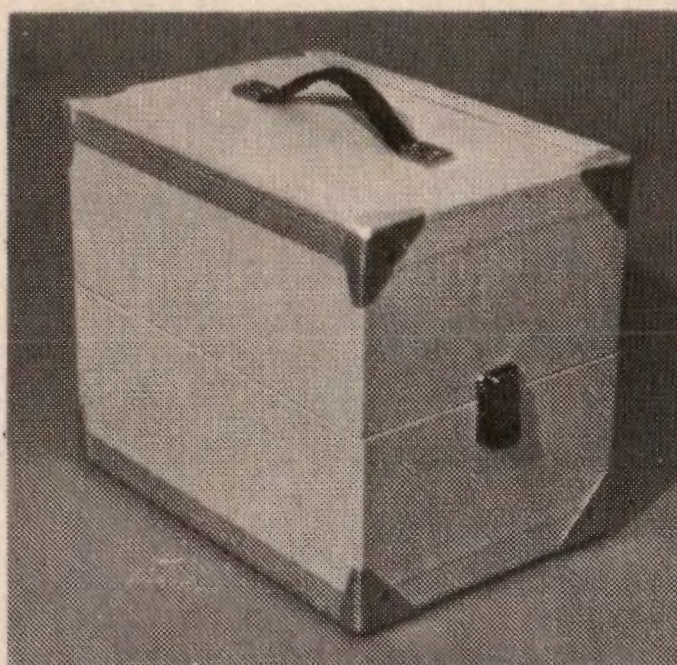
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Capitol 3209 Happy Heart
Cartwheel 210 Ain't Nothin' Shakin'
Decca 31778 Three A.M.
Decca 32980 Garden Party

Decca 32992 Jerry's Piano Boogie
Dot 17429 Funny Face
Flashback 66 Knock Three Times/Candida
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Hey there — square dancers

STAND UP *and be counted*

By Don Armstrong, University of New Mexico, Albuquerque

SQUARE DANCING HAS BEEN SUBJECT TO many changes in the past few years and it may be questionable as to whether all these changes are for the better. There is an interesting parallel in the changes in our world today and in the changes in square dancing. The acceleration of this rate of change is quite amazing. Technical advancements in the past 50 years have fantastically exceeded the total technical advancements of the past 500 years. Changes in the American Square Dance in the past 5 years have probably far exceeded all the changes in the American Square Dance in the past 50 years. The parallel certainly exists.

There is today a growing realization that the voicing of opinions by the minority groups has affected our country greatly. It is also highly possible that the voicing of opinions of the minority groups in square dancing has affected the change in square dancing very markedly. The questions being asked by so many government leaders and square dance leaders are virtually the same. "Are the opinions expressed by the minority groups necessarily right?" And "do changes sought by these groups really represent what is needed for the benefit of the majority?" To answer these questions more people need to "stand up and be counted."

In our country, and in many countries abroad, there is a growing tendency to encourage the so-called silent majority to make their opinions known. You'll find this true in service clubs, parent teachers associations, classroom teachers associations and in government on local, state and national levels. A tremendous amount of work is being done by the press, radio and television to encourage thinking people to speak their mind, to make their wishes, suggestions and desires known to those

who are in the position of leadership. This, it is hoped, will enable our leaders to evaluate both the minority and the majority voices and to determine which is actually which.

The same thing should happen in square dancing. It is unquestionably the responsibility of the experienced square dancer or the experienced leader to make his opinions a matter of record — to stand up and be counted. If he does not assume the responsibility, the future of square dancing can only be shaped by the minority opinion.

The "Squeaky Wheel" Policy

It seems strange but we find that the minority, because they are the minority, makes it a point to speak long and loud to try and effect change. In many cases resistance to change, or the intelligent guidance of the direction of change, is certainly necessary. But, without the expressed opinions of the so-called silent majority, these changes cannot be either tempered by good judgment and aimed in another direction or prevented.

Let's take a look at these things from different levels. On the national scene a very small percentage of the population expresses their opinion to the elected leaders of our government. It has been stated that one letter to a congressman from a constituent represents the average opinion of 100,000 people. This is of questionable accuracy but it is an indication. Many of us vote in the national elections but we very seldom write, telephone or telegraph our congressman unless we have a personal axe to grind. We are reluctant to express opinion or objection to change. It is doubted that more than one out of 100,000 people in the United States has ever written a single letter to his congressman. Applying this policy shaping to square dance magazines, recording

companies or leadership training institutes, we have a very small degree of opinion being expressed by the majority group and unfortunately, very few of the thinking majority ever make their thoughts known. Very, very seldom do constructive suggestions or criticisms come forward from people attending conventions, summer camps, institutes or callers classes. The thinking square dancer very seldom says a great deal except a polite "thank you". He doesn't offer too many objections to change even though those changes irritate, annoy him or violate his sense of good dancing or of good fellowship.

Let's look at an average square dance club. On a local level we encourage club members to make requests. Take for example the requests that are made for round dances. Who makes them, the majority of the round dancing members or the real avid round dancer? Take for instance the requests that come in for square dance calls or new figures. Very few people make requests because they can't remember the names of the dances in the first place and very few people voice objection to, or approval of, the introduction of new figures whether they be good or poor.

Who Dictates Policy?

In today's society it is certainly the minority group that makes the most noise in the most cases. And, in square dancing, are the leaders listening mainly to the minority group? Another thought, if people like the inclusion of rounds in their program why do they allow policy to be shaped by the one square dancer who can't do the rounds simply because he's the one who expresses himself? Why don't these same people talk to their callers, express their desires so they can help establish a true opinion of the majority?

The same thing can be said about singing calls or the use of contras and quadrilles. If dancers think they have value, they should express this opinion to their leaders. Leaders are guided so many times by simple applause or the expressed opinions of a few dancers rather than by intelligent suggestion, gracious dissent or specific approval. Gracious dissent does not mean violent opposition. It is a gentlemanly expression to a leader or a caller that something was not good, not smooth, not comfortable. Specific approval should be expressed favoring what is good,

Speak Up—To Whom?

It may be that a good number of you are quite ready to express your feelings but have your doubts as to whom they should be directed. Well, start at the beginning. If you have a suggestion relative to the way your club is run—don't keep it to yourself. Phone or write your club president, or better yet, see if he isn't available some non-dancing night for a sit-down-and-talk session when he has time to listen. Have something you want to say to your caller? Fine. Let him know that you'd like to talk to him at his convenience and when he has time to listen. When he's busy working on his program is not the best time. Ask him to let you know when the time is right.

An area situation? Fine, but first why not talk it over with your club president or, if you have one, your club representative for the area association. After discussing it, you may decide that the next step is to contact the area association president. Maybe your area problem falls in the realm of calling and teaching and perhaps you'd like to talk to someone on the executive committee of the local caller's group. Ask your home club caller who you should contact and take it from there. A good, sincere area caller's group is anxious for communication with dancers in the area and you should expect a good reception.

And, finally your area publication is in a position, not only of knowing the answers but in helping you to find them. Get acquainted with the editor and members of his staff. If you call at a busy time offer to call back later when things calm down a bit. But just remember, you're not alone and there are folks interested in what YOU have to say.

smooth, comfortable or what is considered to be, by that individual or group of individuals, beneficial to the entire club.

So many fine dancers simply put up with things as they are and then when changes become so great as to become objectionable,
(Please turn to page 49)

Square Dance Date Book

The BIG EVENTS of 1973



WHILE IT IS CERTAINLY TRUE that the majority of square dancers spend the greatest part of their "dancing life" attending their own club dances and visiting other clubs in their local area, still a large number also participate in the festivals, roundups and conventions—the spectaculars of the activity. These "biggies" attract from several hundred to as many as 20,000 dancers yearly and today there are many such events, offering a wide choice to those interested in attending them. Of course, they will never take the place of the local class and club programs, but they do offer a change of pace to the dancers, an opportunity to travel to another section of the state, country or the world and form new friendships in the activity while renewing old ones. Next time you're planning a business trip or a vacation consult this list and perhaps you can include one of these Big Events scheduled for 1973.

Mar. 2-4—2nd Annual San Diego Spring Fling,
Scottish Rite Memorial Center, San Diego,
Calif.

Mar. 2-4—Yuma S & R/D Assn., 23rd Annual
Fest., Woodward Jr. H.S., Yuma, Ariz.

Mar. 3—2nd Annual Utah R/D Fest., Senior
Citizens Rec. Center, Salt Lake City, Utah

Mar. 3—8th Annual Fest. of Sq. and Rd. Danc-
ing, Nat'l Guard Armory, Fredericksburg, Va.

Mar. 3—6th Annual R/D Festival, Scottish
Rite Temple, Sacramento, Calif.

Mar. 4—Western Stars Mardi Gras, Old Amer-
ican Legion, Morgantown, West Va.

Mar. 8-10—WASCA 14th Annual Spring Fest.,
Sheraton Park Hotel, Washington, D.C.

Mar. 9-10—20th Azalea Trail Sq. & Rd. Dance
Fest., Mobile Municipal Audit., Mobile, Ala.

Mar. 9-10—Annual Mardi Gras Fest., Char-
lotte, N.C.

Mar. 9-11—Square Esta Weekend, Vanden-

berg Inn, Santa Maria, Calif.

Mar. 10—7th Annual O.R.A. Spring Swing,
Municipal Bell Audit., Augusta, Ga.

Mar. 10—Star Wheelers Spring Bunny Hop,
Prince George, B.C., Canada

Mar. 10—Duck 'n' Dive Special, Comm. Bldg.,
Rolla, Mo.

Mar. 10-11—Decker's 11th Annual Roundup
Romp, Western Dance Center, Spokane,
Wash.

Mar. 16-17—2nd Annual South Georgia Jubi-
lee, Garden Center, Valdosta, Ga.

Mar. 16-18—Square Fiesta, Bakersfield, Calif.

Mar. 17—Stampede Whirlaways Jamboree,
Williams Lake, B.C., Canada

Mar. 17—Indio Sidewinders 18th Ann. Wind-
up, Indio H.S. Gym, Indio, Calif.

Mar. 18—Palm Springs Circle O's Annual Sun-
day Aft. S/D, Tri-Palm Estates, Thousand
Palms, Ca.

Mar. 23-24—No. Carolina Fed. Annual Tar Heel Square Up, Convention Center, Winston Salem, N.C.

Mar. 23-24—4th Annual Maple Sugar S/D Fest., Burlington H.S., Burlington, Va.

Mar. 23-25—7th Annual Rd. Dance Fest., San Diego, Calif.

Mar. 30—PSARDA 5th Friday Dance, BPOE Lodge 315, Stoneybrook, Newport News, Va.

Mar. 30-Apr. 1—Pokagon Wing-Ding Weekend, Angola, Ind.

Mar. 30-Apr. 1—3rd Annual Bozeman Holidaze, Bozeman, Mont.

Mar. 30-31—11th Iowa State Sq. & Rd. Dance Convention, Alumni Anton Meister Audit., Davenport, Ia.

Mar. 30-31—'73 Nevada State Spring Sq. Dance Fest., High School Gym, Fernley, Nev.

Mar. 31—Omaha Fest., Livestock Exchange Bldg., Omaha, Nebr.

Mar. 31—Pen Del Dist. R/D Festival, Widner College, Chester, Pa.

Apr. 6-7—Aggie Haylofters of Colo. State University Fest., C.S.U. Student Center, Fort Collins, Colo.

Apr. 6-7—10th Annual Forest City Sq. Dance Fest., Centennial Hall, London, Ontario, Canada

Apr. 6-7—20th Annual Alabama Jubilee, Municipal Audit., Birmingham, Ala.

Apr. 6-7—Lubbock Area Sq & Rd Dance Fed. Fest., Lubbock Fair Park, Lubbock, Texas

Apr. 6-7—23rd Annual Southwest Kansas Sq. Dance Fest., Kansas Civic Center, Dodge City, Ks.

Apr. 6-11—28th Buckeye Rec. Workshop, Pilgrim Hills Conference Center, Brinkhaven, Ohio

Apr. 7-8—R/D Council Spring Fest., Eau Gallie Civic Aud., Melbourne, Fla.

Apr. 13-14—Northern Ontario Sq. Dance Ass'ns 4th Annual Convention, North Bay, Ontario, Canada

Apr. 13-15—Kentuckian S/D Ass'n Spring Fest., Louisville, Ky.

Apr. 14—Cariboo Wheelers Annual Spring Jamboree, Quesnel, B.C., Canada

Apr. 14—Akron S & R/D Fed. 13th Annual Spring Fest., Memorial Hall, U. of Akron, O.

Apr. 15—Nebraska State Ass'n Dance, Omaha, Nebraska

Apr. 20-21—Dudes 'N Dolls "Cal Golden" Roundup, City Rec. Hall, Great Falls, Mont.

Apr. 20-28—13th Annual Dogwood Fest., Knoxville, Tenn.

Apr. 27—PSARDA Spring Dance, BPOE Lodge 315, Stoneybrook, Newport News, Va.

Apr. 27—4th Annual Azalea Fest. S/D, The Scope Conv. Center, Norfolk, Va.

Apr. 27-28—Luray Spring Weekend, The Mimslyn Motor Inn, Luray, Va.

Apr. 27-28—14th N.E. Sq & Rd Dance Convention, Providence, R.I.

Apr. 27-29—12th Annual Spring Fling, Mary E. Sawyer Audit., LaCrosse, Wis.

Apr. 28—Whirl-A-Ways 12th Annual Spring Fling, Municipal Bldg., Seaford, Del.

Apr. 28—Cowtown Sqs. 11th Ann. Hoedown, Miles City, Montana

Apr. 28-29—Western Nebr. S/D Ass'ns 4th Annual Fest., North Platte, Nebr.

Apr. 29—Saucon Sqs "South of the Border" Dinner Dance, Fountain Hill Beneficial Society Hall, Bethlehem, Pa.

May 4-5—20th Annual Magic City Hoedown, Shrine Audit., Billings, Mont.

May 4-6—Northern Twisters Annual Jamboree, Prince George, B.C., Canada

May 4-6—26th Silver State S/D Fest., Centennial Coliseum, Reno, Nev.

May 4-6—14th Annual Buckeye S/D Convention, Dayton Exhibition Center, Dayton, Ohio

May 5—Spring Fest., Asheville, N.C.

May 5—Capital Sqs 11th Annual Cotillion. Northwood Mall, Tallahassee, Fla.

May 5—27th Annual Central Dist. Jamboree, Myriad Convention Center, Oklahoma City, Okla.

May 5—Official Night Owl Dance, Allison Hall, 1st Methodist Church, Cheyenne, Wyo.

May 6—3rd Day in May "Mini-Fest", Binghamton, N.Y.

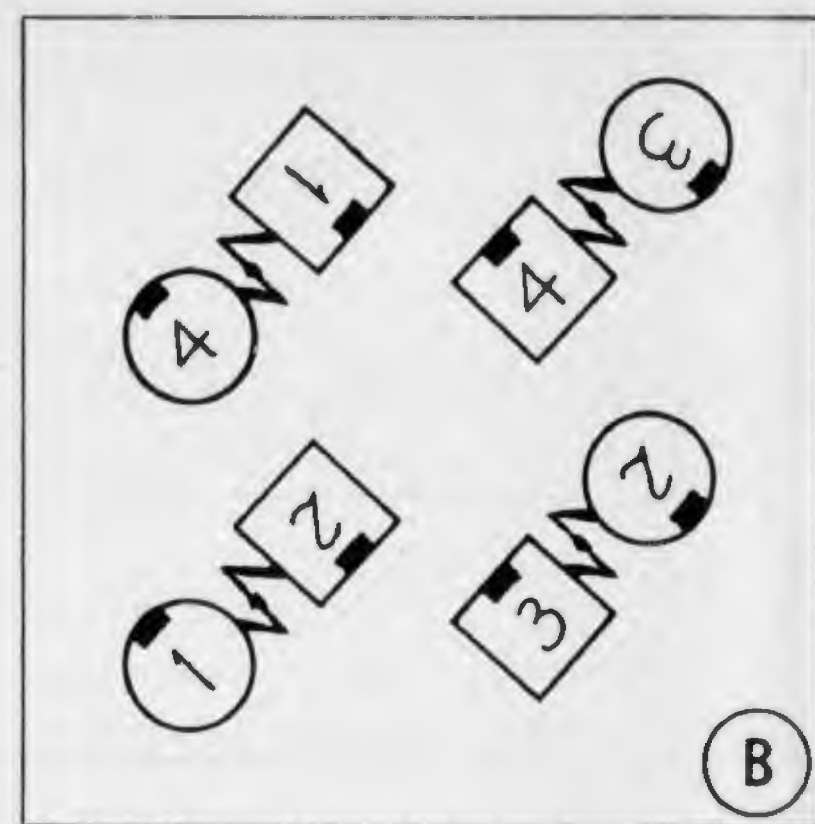
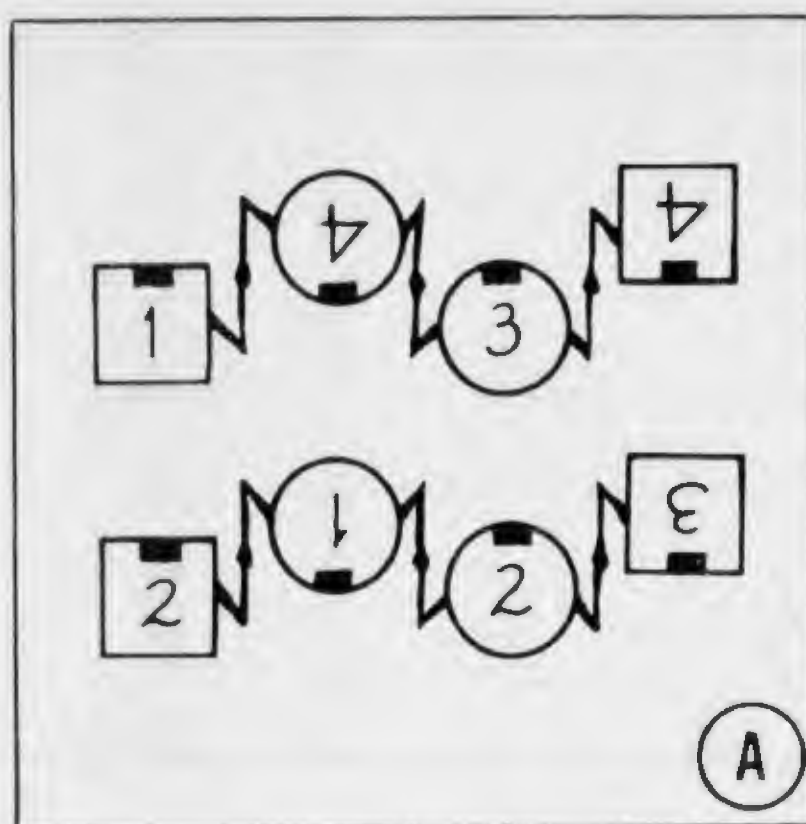
May 10-12—Toronto & Dist. Convention, Hamilton, Ontario, Canada

May 11-13—21st Annual Webster Sq. Dance Fest., Camp Ceasar, Cowan, West Va.

May 18-19—14th Tulip Time Sq. Dance Fest., West Ottawa High School gym, Holland, Mich.

May 18-19—Assoc. S/D Clubs of Utah Spring Fest. & Election Dance, Salt Palace Audit., Salt Lake City, Utah

- May 25-27—Spring River Fest., Omaha Center, Cherokee Village, Ark.
- May 26-27—Golden State Roundup, Oakland, Calif.
- May 31-June 2—Gatlinburg Hoedowners "Tenn. Square Up," Gatlinburg, Tenn.
- May 31-June 3—El Paso Centennial Dance, SWASDA's 25th Anniv. Dance, 11th Annual TSFSRD Fest. & International Dance, El Paso, Texas
- June 1-2—Chicago Metropolitan Area Mini-Convention, Downers Grove So. Community H.S., Downers Grove, Ill.
- June 1-3—Calif. State Convention, Exhibition Hall, Fresno, Calif.
- June 9-10—6th Annual Gold Diggers Sq Dance Breakfast & Gold Panning, Fairgrounds, Yreka, Calif.
- June 14—Cowtown Sqs. Special, Miles City, Montana
- June 15-17—23rd Annual Wash. State S/D Fest., Clover Park School, Tacoma, Wash.
- June 16—Northway Squares Fest., Olympic Arena, Lake Placid, N.Y.
- June 24—Trail Dance, Rec. Center F.E. Warren AFB, Cheyenne, Wyo.
- June 25—Free Trail Dance, Southroads Shopping Center, Omaha, Nebr.
- June 28-30—22nd Nat'l S/D Convention, Salt Palace, Salt Lake City, Utah
- July 29-July 1—Entrance Sq. Dance Club Annual "Rocky Mt Do", Hinton, Alberta, Canada
- June 6-7—Circle Eights 9th Annual July Jubilee, Warren, Pa.
- July 6-8—8th Annual Shin Dig, DiLido Hotel, Miami Beach, Fla.
- July 6-8—7th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
- July 21—Alliston's Swinging 8's Barn Dance & Bar B Cue, Elgin Blakely's Potato Barn, Alliston, Ontario, Canada
- July 22-27—Sets In Order Square Dance Institute, Asilomar, Pacific Grove, Calif.
- July 26-28—Oreg. State Fest., Coos Bay, Oreg.
- July 26-29—Rovin' Squares 5th Annual S/D Camporee, Bloomsburg Fairgrnds, Bloomsburg, Pa.
- July 27—Frontier Dance, Rec. Center F.E. Warren AFB, Cheyenne, Wyo.
- July 27-28—Arkansas 1st Sq & Rd Dance Convention, Little Rock, Ark.
- July 27-29—International Sq Dance Fest., Long Beach, Calif.
- July 27-29—3rd Huntington Sq & Rd Dance Fest., Huntington, West Va.
- Aug. 3-4—Dogpatch U.S.A. 1st Annual S/D Fest., New Convention Center, Dogpatch, Ark.
- Aug. 6-11—20th Annual B.C. Sq Dance Jamboree, Penticton, B.C., Canada
- Aug. 9-11—11th Annual Overseas Dancers Reunion, Hot Springs, Ark.
- Aug. 10-12—4th Annual Monterey Fest., Kings H.S., Seaside, Calif.
- Aug. 17-18—16th Annual Fest., New Orleans, La.
- Aug. 17-19—9th Annual Jekyll Island Jamboree, Jekyll Island, Ga.
- Aug. 17-19—11th Wisconsin State Convention, Menomonee Falls, Wis.
- Aug. 18-19—14th Annual ISDCA Callers & Dancers Institute, Belleville, Ill.
- Aug. 24—16th Annual Southeast Colorado S/D Jamboree, Pueblo, Colo.
- Sept. 7—Fall Kick-Off Dance, Rec. Center, F.E. Warren AFB, Cheyenne, Wyo.
- Sept. 14-15—3rd Annual Nebraska Sq & Rd Dance Convention, Scottsbluff, Nebr.
- Sept. 15—9th Annual O.R.A. Fall Roundup, Municipal Bell Audit., Augusta, Ga.
- Sept. 15—TVSDA Fall Fest., Huntsville, Ala.
- Sept. 20-22—Gatlinburg Hoedown, Gatlinburg, Tenn.
- Sept. 22-29—"Septemberfest" 5th Annual S/D Fest., Ky. Dam Village State Park, Gilbertsville, Ky.
- Sept. 28-30—2nd Annual Flaming Leaves Fest., Olympia Arena, Lake Placid, N.Y.
- Oct. 12-13—Chattanooga Choo Choo Fest., Chattanooga, Tenn.
- Oct. 13-14—2nd Annual Sq & Rd Dance Fest. "Under the Bridge", Lake Havasu City, Ariz.
- Oct. 26-27—Gatlinburg Hoedowners Autumn Promenade, Gatlinburg, Tenn.
- Oct. 26-27—"Square Esta," Vandenberg Inn, Santa Maria, Calif.
- Nov. 3—Annual Western Mardi Gras, Livestock Exchange Bldg., Omaha, Nebr.
- Nov. 9-10—Huntsville Rocket City Roundup, Huntsville, Alabama
- Nov. 16-18—Square Up Vacation Weekend, Park Place, Traverse City, Mich.



This month Spin Chain the Gears gets a closer look by Joe and Barbara.

BARBARA: Joe and I always have an argument concerning where some of these current day movements had their start. Joe says that it all began with the swing thru family some eight or ten years ago. However, I can remember back to the old ocean wave figure we used to enjoy as a second verse to the singing call "Life on the Ocean Wave" and would place my bet that it all had its start twenty-five years ago.

JOE: Now, don't get me wrong, I think almost everything that we do in square dancing somehow can be traced back to some traditional pattern. But when we started working back and forth from ocean wave formations we really cut loose with an almost endless variety of movements.

BARBARA: I'll agree to that. I'll also agree that a big step was taken when they came out with spin chain thru, moving us from one

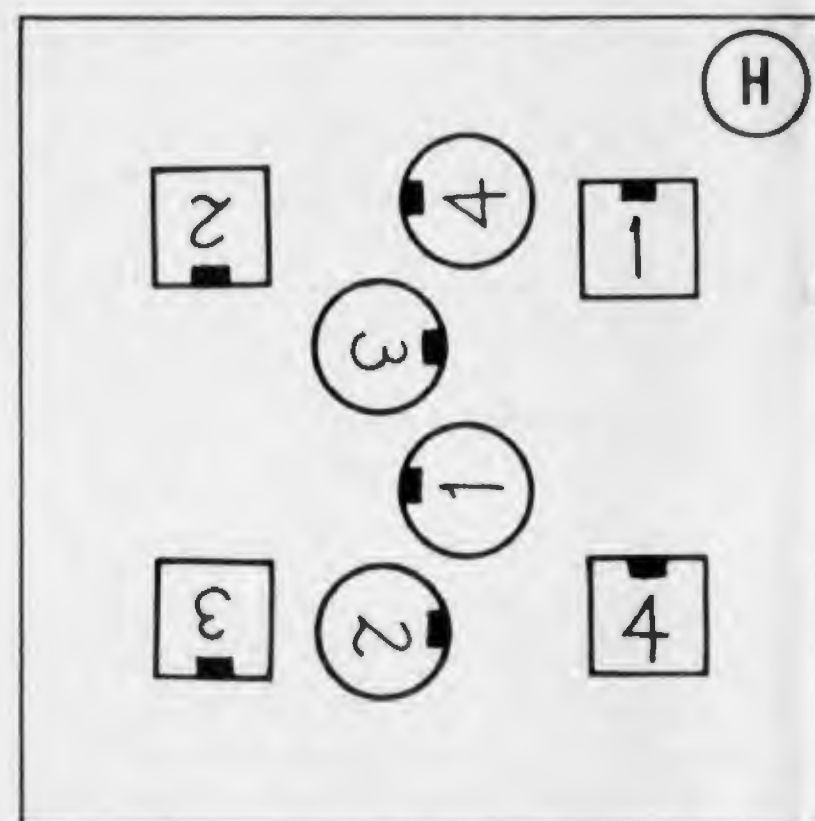
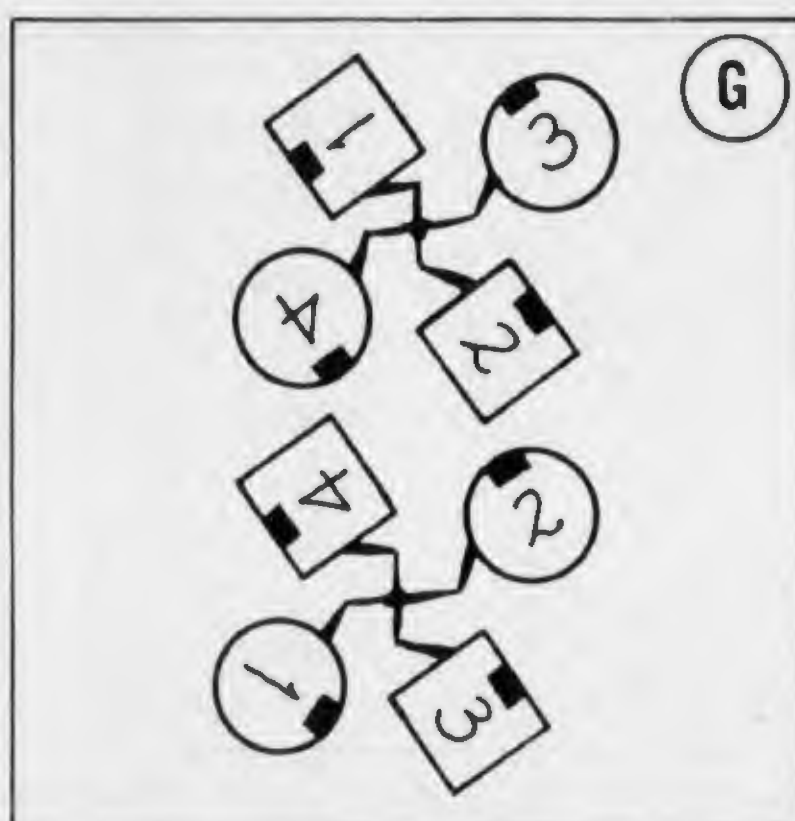
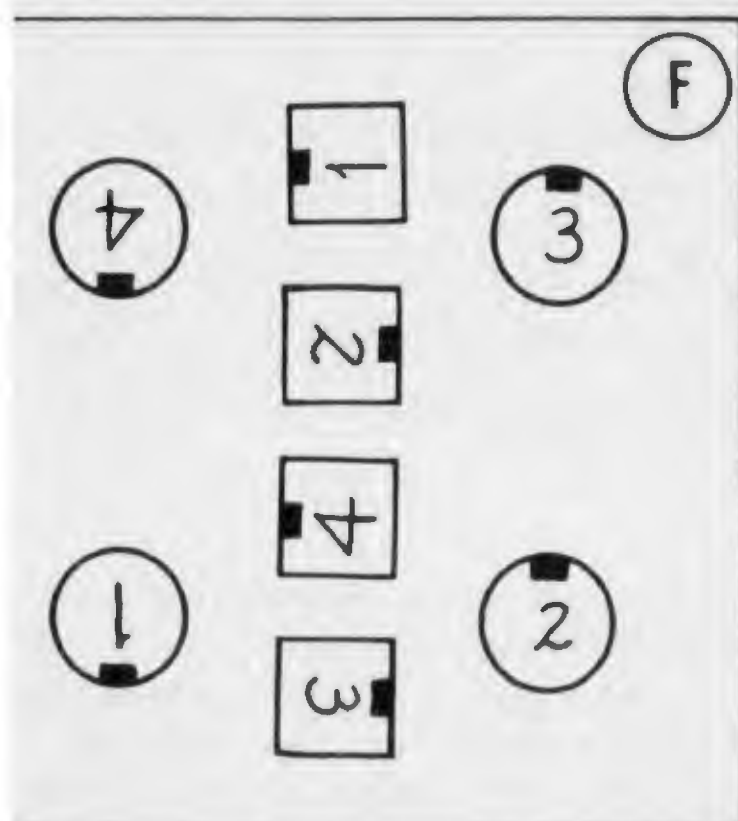
ocean wave formation to another.

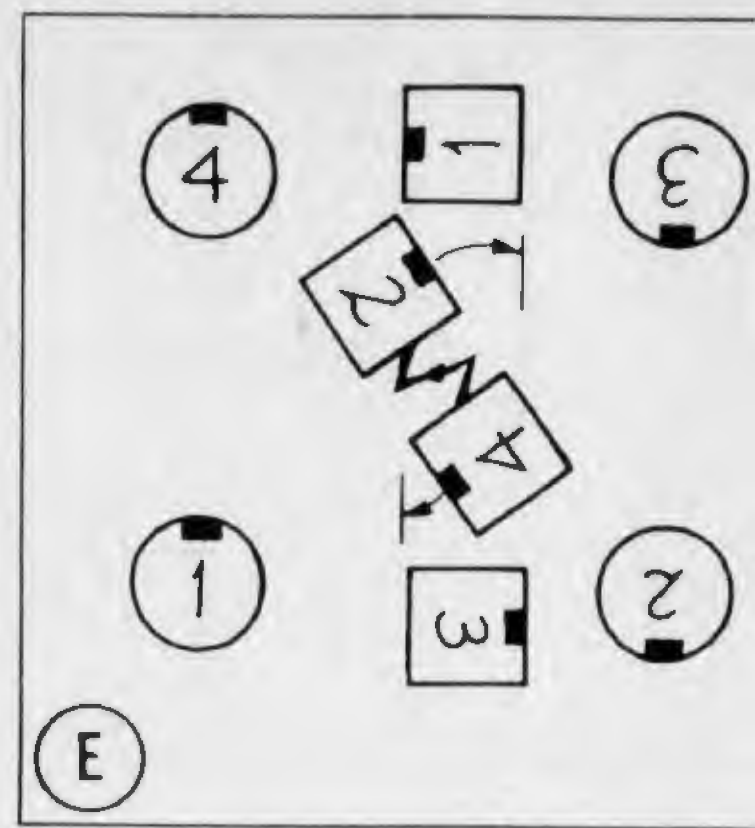
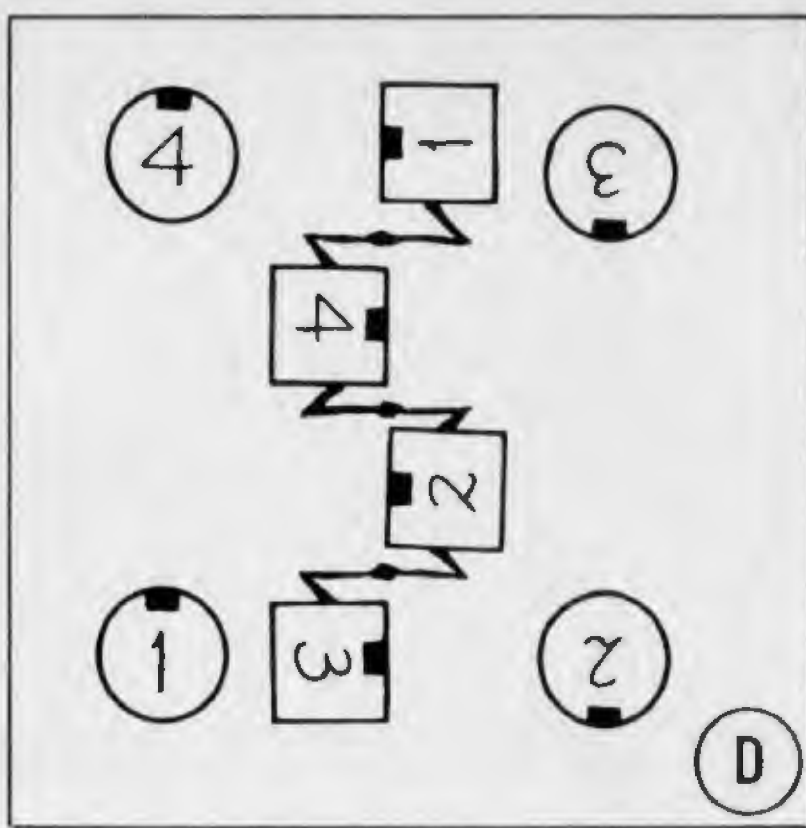
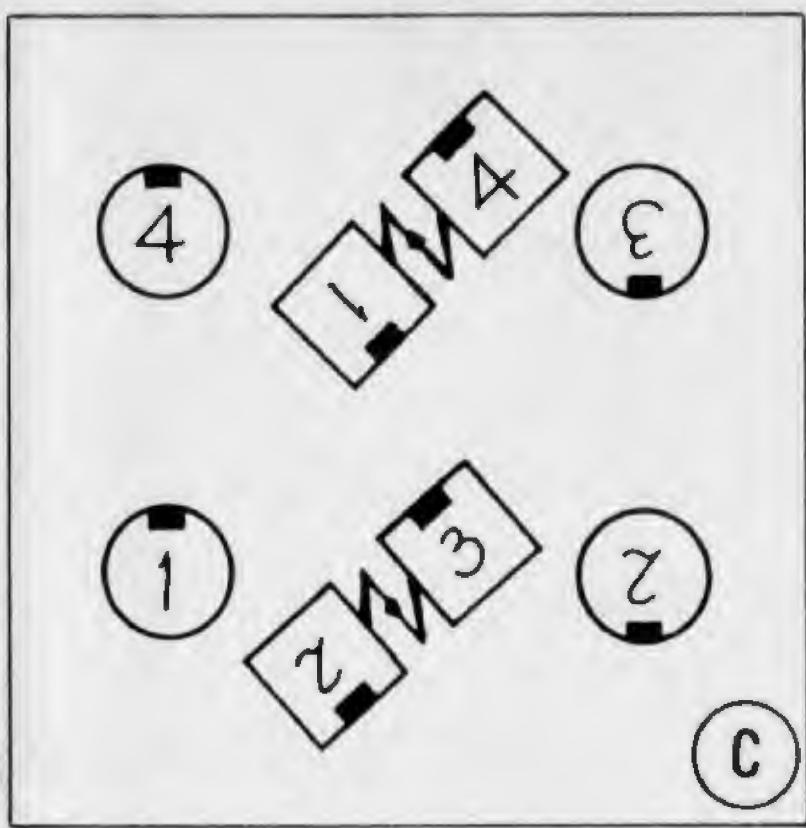
JOE: On that same theme we have one this month that is fun to do, particularly if your caller is like ours and can cue us directionally. For my money it's just too long to rely on memory alone.

BARBARA: This one starts out very much like spin chain thru and begins with two parallel ocean wave formations (A). Dancers turn by the right halfway around (B), then those in the center of the ocean waves (in this instance the men) turn by the left three-quarters (C) to end momentarily in an ocean wave formation across the set (D).

JOE: The two in the center of this line turn by the right halfway around (E) and at that point the similarity to spin chain thru ends.

BARBARA: Those at the corners (in this instance the ladies) now do a U turn back with the result that directly to their left side are two of the men (F). Making a simple left hand star, the two units of four turn forward in a





counterclockwise direction (G) three-quarters of the way around.

JOE: Here the dancers release their hands from the two stars (H) and the men are standing at the four corners while the ladies have moved into a left ocean wave formation across the set.

BARBARA: As the corners do a left face U turn back, the two in the center of the ocean wave formation turn halfway—one hundred and eighty degrees (180°) by their right (I), then they turn by the left with the person at the end of their ocean wave formation (J).

JOE: This time the turn is three-quarters and there it ends (K), once again in the two parallel ocean wave formations.

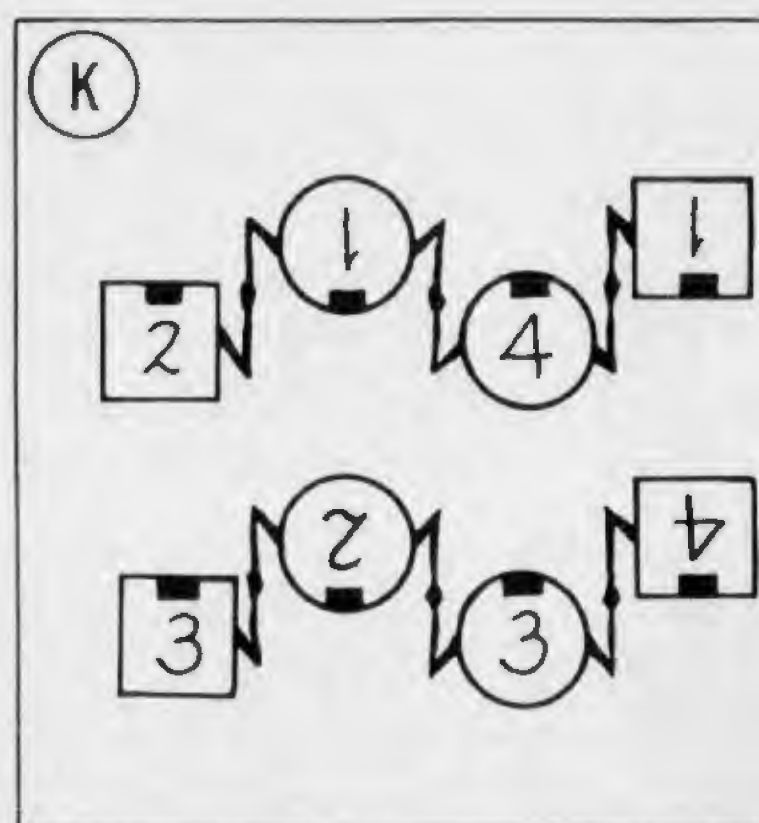
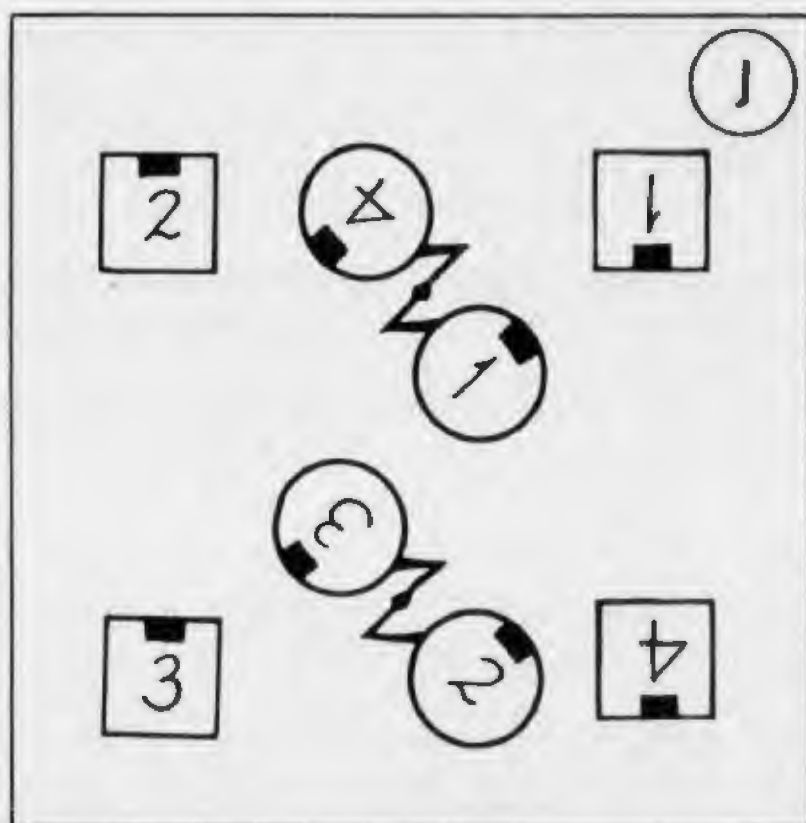
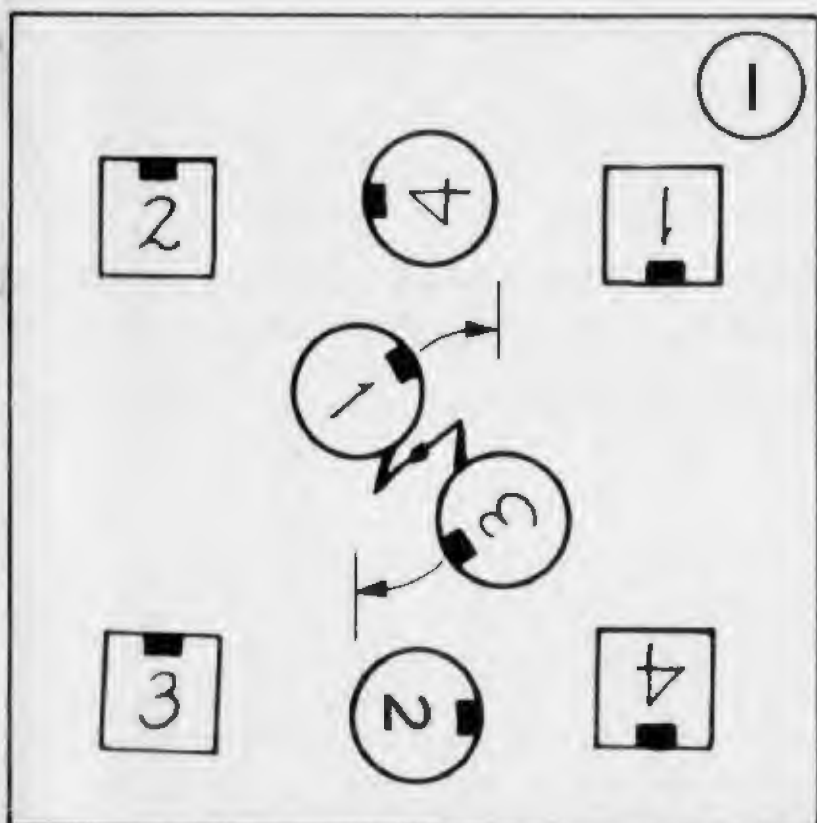
BARBARA: The interesting thing in this example is that each of the dancers will complete the movement adjacent to one of the dancers he or she started with. Also you will note that each of the men who started on the outside of the ocean wave appear to have circulated one position forward, while the

ladies on the other hand have un-circulated (is there such a word?) back one position.

JOE: I don't know about Barbara's grammar, but I do know that the movement will work. We tried to write down the descriptive patter used by our caller which helped so much and here it is to the best of our recollection:

Ends turn half
Centers turn three quarters
New centers trade
Corners (girls) turn back
Make a left hand star
Turn the star three quarters
New centers trade
Turn left three quarters
Corners (men) turn back
To an ocean wave

Each month as we select a movement to be featured in Take a Good Look we try to include some good, workable examples. You'll find several using Spin Chain the Gears on page 43.



A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Direct Ancestors (Part IV)

Our historian, Ralph Page, to this point has traced the development of the dance in America from the early Colonial days through the Revolutionary Era and has introduced us to the direct ancestors of these early forms of the dance. A great deal of research has gone into this series of articles and it is impossible to estimate the countless number of hours Ralph has spent in following leads, locating and reading hundreds of books and talking to old-timers in his efforts to ferret out the facts.

ELIAS HOWE'S *Complete Ball-Room Hand Book* 1858, has a replica of a dance card for the "Annual Ball of the Tigers" at Union Hall, Boston, Monday evening, January 1, 1858, as follows:

Grand March

1. Cotillion Fest
2. Contra Hull's Victory
3. Cotillion Ernani
4. Quadrille Hiawatha

Waltz and Schottische

5. Cotillion Fra Diavolo
6. Cotillion Labitzky
7. Contra Money Musk

Intermission and Supper

8. Waltz Quadrille
9. Cotillion Military

Waltz, Schottische and Redowa

10. Cotillion Coquette
11. Cotillion American
12. Contra Roy's Wife
13. Cotillion Grand Basket

Sets form at the sound of the Cornet

Music for the ball was furnished by "Gates Quadrille Band" said to be "one of the oldest and best Quadrille Bands in the United

States." J. C. Gates was the violinist and prompter; E. H. Weston, Clarinet; B. M. Wedger, Harp; Arthur Hall, Cornet; B. A. Burditt, Bass. The square dances (Cotillions) were called "sets" in those days—sometimes spelled "setts." The musicians played from printed music—orchestrations, composed by well-known composers of the day. Many of these orchestrations contained the figures of the dance as well as the music. At least eighty percent of the "sets" were made up of five figures each; occasionally of six; and a very few of seven or eight. The book in question contains the figures for "Three Hundred Dances, including all the latest and most fashionable dances." Among them are the directions for "Fra Diavolo" and "Coquette" sets of Cotillions, as well as a "Military" set.

FRA DIAVOLO SET

1. (3 strains) All chasse across, and back—all balance and turn partners—grand chain—promenade eight.

2. (4 strains) Ladies all forward and back, ladies forward again to the centre—gentlemen swing round the ladies—ladies join your hands and fall back, gentlemen raising their hands at the same time—all balance and turn partners—gentlemen forward, etc.

3. (3 strains) First two forward and back,

next two the same—balance four, and turn—grand chain—all promenade—next two forward, etc.

4. (3 strains) First four lead to the right, chassee out, form lines across the hall—all right and left—all chain across the hall—forward and back, turn partners to place—sides the same.

5. (2 strains) First two forward and back, cross over—chassee do chassee, cross back—balance and turn—next two forward, etc.

The same book goes on to say "Cotillions were first danced by four persons standing as the first four now do, in the set; two more couples were afterward added and formed the side couples; thus the English Cotillion and the French Quadrille are now formed precisely alike and it is equally proper to call the dance by either name." The reason that the side couples were added is because when only two couples made up the set they were kept in nearly continual motion. By adding the side couples, everyone was allowed time to rest. Cotillion is a French word, and was used by those who patterned after the French.

Gradually, the term "Cotillion" came to mean a "fancy-dress ball," replacing the term "assembly" in that effect. It did not happen overnight, of course, but over a few dance generations it came to pass. Cotillions, as a dance, did not die; they merged and blended with the Quadrilles, which had been around for many years, sort of waiting in the wings for their chance to take over.

When the English Country Dance was exported to France at the end of the seventeenth century, it became known naturally enough as the "Contredanse Anglaise." In France it was played around with by the dancing masters who subjected it to modifications and one particular form of it became known as "Quadrille." It was then a dance for four couples. The music had five movements, or "figures" as they soon began to be called, in different time signatures. The full name was "Quadrille de Contredanse." It had settled into its present shape around the beginning of the nineteenth century and had undergone no significant change from that day on. In the United States it has been developed to its highest degree of complexity.

A later edition of Howe's book also had a replica of a dance card for the "Annual Ball of the Home Guard" at Union Hall, Wednes-

day, January 1, 1862, with the following order of dances:

1. Grand Military Set.....Union
2. Flora QuadrilleStrauss
3. ContraHull's Victory
4. Lancers QuadrilleHart

Schottische and Five-Step Waltz

5. Polka QuadrilleWallenstein
6. Caledonian QuadrilleScotch
7. ContraLa Tempete

Intermission and Supper

Danish Dance and La Madrilaine

8. QuadrilleLadies' Choice
9. Waltz QuadrilleLanner
10. Mazourka QuadrilleRussian

Varsovienna and Redowa

11. ContraLady Walpole's Reel
12. QuadrilleGrand Basket
13. QuadrillePunch and Judy

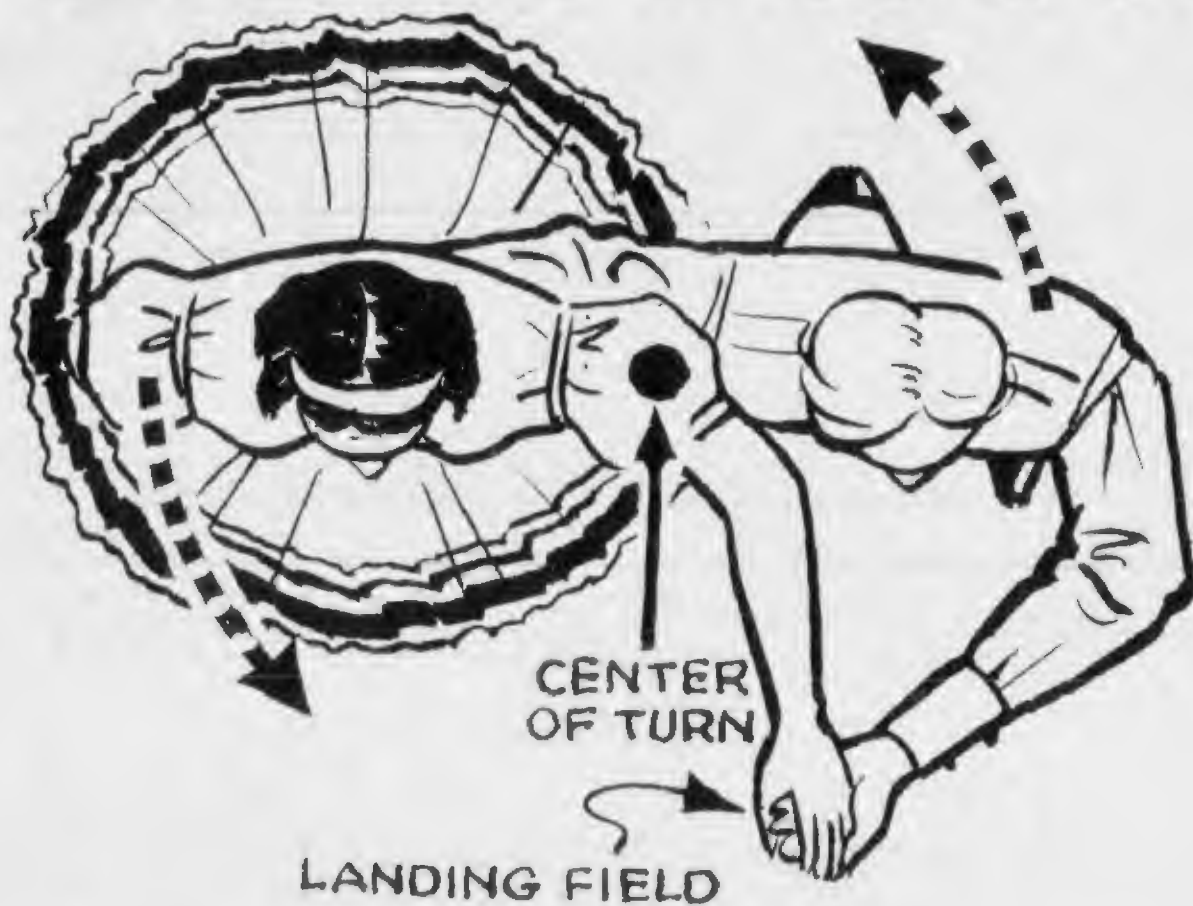
Sets form at the sound of the Cornet

The name "quadrille" (which is derived from the Italian "squadra") originally applied not solely to dances, but was used to denote a small company or squadron of horsemen, from three to fifteen in number, magnificently mounted and caparisoned to take part in a tournament or carousal. The name was given for four, six, eight, or twelve dancers, dressed alike, who danced in one or more companies in the elaborate French ballets of the eighteenth century. The introduction of "contredanse" into the ballet, which first took place in the fifth act of Rousseau's "Fetes de Polymnie" (1745) and the consequent popularity of these dances, was the origin of the dance which, at first known as the "Quadrille de Contredanse" was soon abbreviated into "quadrille." It was very popular in Paris during the Consulate and the first Empire, and after the fall of Napoleon was brought to England by Lady Jersey, who in 1815 danced it for the first time at Almack's, the most fashionable ballroom in all England at that time. Its reception at Almack's put the "cachet" of approval upon the new dance. The first night on which it was danced, Lady Jersey, Lady Harriet Butler, Lady Susan Ryder and Miss Montgomery, with Count Aldegarde, Mr. Montgomery, Mr. Harley and Mr. Montague for their
(Please turn to page 60)

DO THIS— and You'll be a Smoother Dancer

NUMBER

5



THE COURTESY TURN

This is the standard position for completing a right and left thru, a lady's chain, a grand chain and a do Paso. Note that the man takes the lady's left hand in his left, turns and places his right hand in the small of the lady's back and while moving side to side and facing in the same direction, the man backs up and the lady walks forward.

Like other "swing" movements, the center of the turn is at the point between the man and the lady. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hands serve as a direction indicator and the man uses that left hand to lead—not pull.



PARLIAMENTARY LAW NEED NOT BE STODGY—Part V

By John and Lorraine Melrose

PEOPLE WHO DO NOT REGULARLY participate in business meetings guided by parliamentary procedure may shy away from the thought of making a motion, seconding a motion or having anything whatsoever to do with a motion. This need not be. For a motion, simply speaking, is one way to get business accomplished.

The basic steps in making a motion are: Rise and address the chair; receive recognition; make the motion; (another member) second the motion; the chair states the motion; the motion is open to the floor for discussion or debate; the chair puts the motion (question) to a vote; the chair announces the vote and the result.

The correct form to make a motion is to say, "I move that . . ."

Should the discussion about the motion get too lengthy, a member may move the previous question or move to limit debate. (The president can never limit debate upon a motion.) If this happens, this action must be moved, seconded and voted upon. It cannot be debated itself. If it passes by the required two-thirds vote, then the original motion can be voted upon. Remember if this happens, there are two motions to vote upon.

A motion may be amended. This means to change, add or omit words in the original motion. An amendment is also a motion and is treated in the same way. It is debatable by the floor and requires a majority vote to pass. A motion may have only two amendments pending at any given time. However, of these two, only one may be an amendment to the main motion; the other must be an amendment to the first amendment. When these two have

been acted upon, other amendments may be proposed. In voting on the motion with its amendments, the order of voting is the reverse order of the way the amendments and motion were made. You vote on the last amendment first, then the first amendment and then finally the motion.

If this sounds a bit confusing, consider this example of a motion and its amendments. A member moves that "the club buy a subscription to SQUARE DANCING." The motion is seconded and opened for discussion. Another member moves that the motion be amended by substituting the words "three subscriptions" for "a subscription." A third member moves to amend the amendment by inserting the words "one each for the club, club caller and club president" after "three subscriptions." Each amendment must be properly seconded. The sequence for voting, with proper discussion, is (1) vote upon the last amendment "one each for the club, club caller and club president." If this passes then (2) vote on the first amendment as now amended, "three subscriptions, one each for the club, club caller and club president." After this passes then (3) vote on the motion as amended, "That the club buy three subscriptions, one each for the club, club caller and club president, to SQUARE DANCING." If any of the amendments fails to pass then the vote is taken on the motion as it stands without the amendment.

What does it mean to table a motion? Such action postpones the subject under discussion until it can be taken up again at the next regular meeting. If it is not taken "from the table" at that time, the question dies.

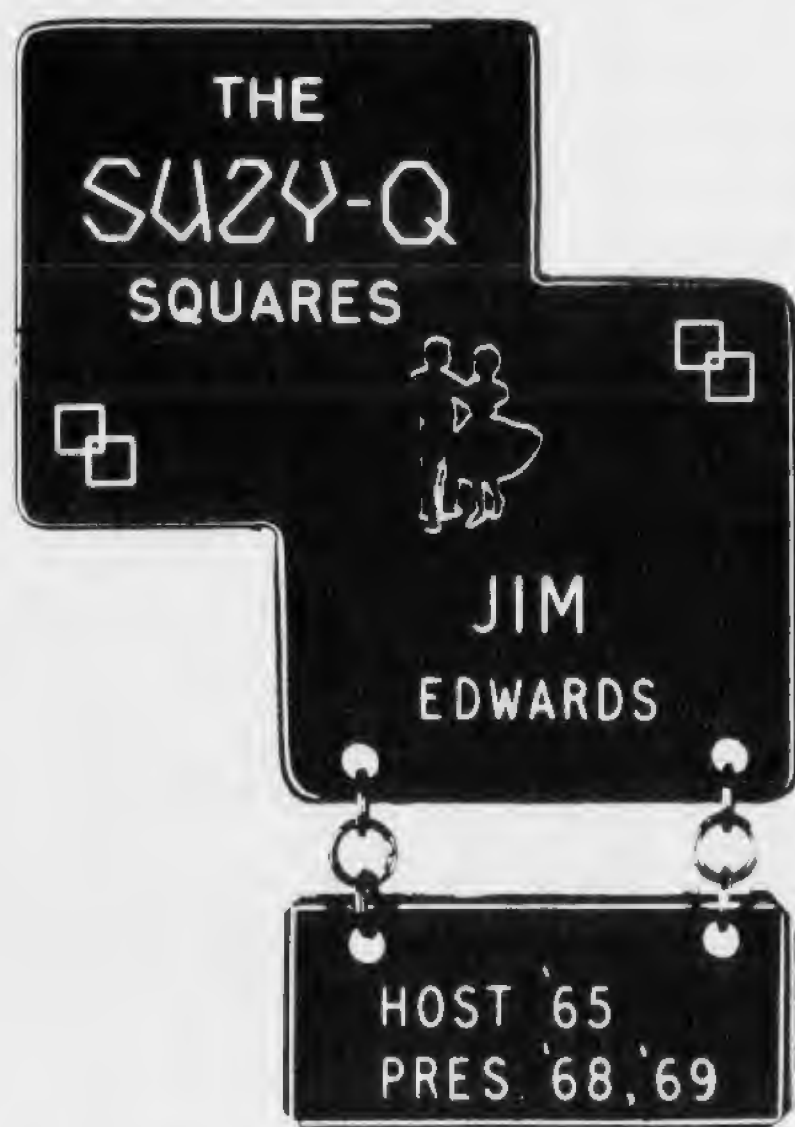
These are the most commonly used parts of making a motion. More detailed studies can be found in *Robert's Rules of Order* but the above will probably suffice for all square dance meeting needs and should be adhered to.

BADGE OF THE MONTH

*where in the world
would you like to dance?*

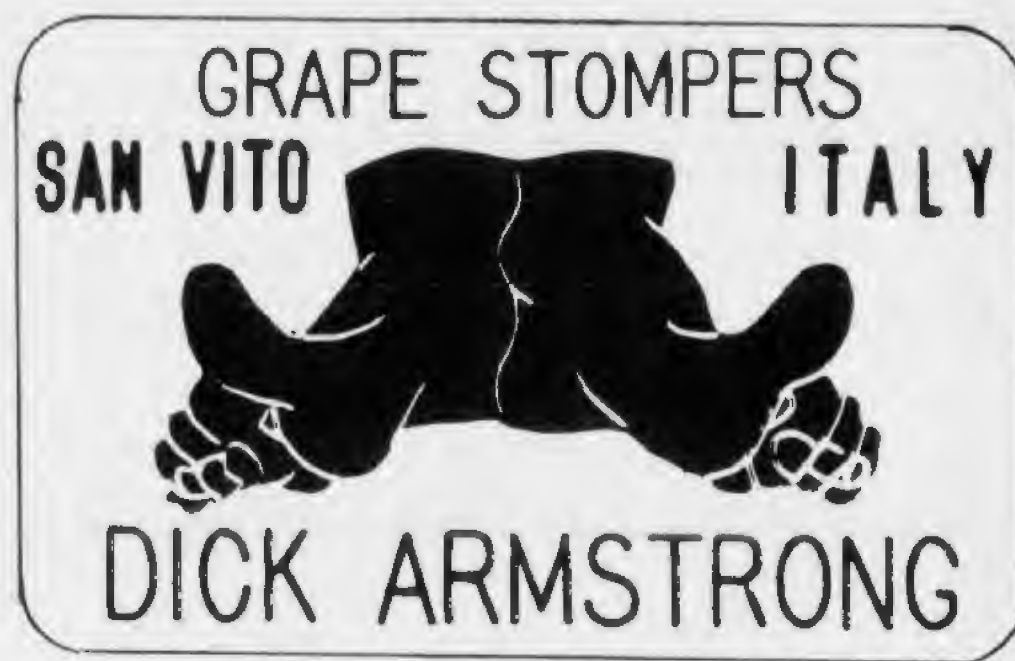
No longer do you need look only to your own community for square dancing. Now you can travel across the state and find clubs everywhere, or journey across the United States and Canada and find dancing feet in every state and province. Why with the assistance of a plane or a ship you can even travel to the far reaches of the world and enjoy square and round dance comradery with new-found friends.

Here are just a few club badges which you will enjoy seeing and perhaps sometime you just might find yourself sharing an evening with dancers wearing one of these.



Queensland, Australia

Dancing in the Corinda State High School, The Suzy-Q Squares are an active club with three different levels of club dancing per week. In addition they enjoy special activities throughout the year including a holiday weekend camp. This club has been dancing for 19 years.



San Vito, Italy

From the looks of the Grape Stompers badge (unfortunately these pages don't reproduce the lovely purple color of the feet) one might think that these folk use their feet for more than just dancing. At least we know they chose the name from the method used to crush grapes in the making of wine. As with many military square dance groups, the Grape Stompers dance to a caller whenever one is around; at other times they use records.



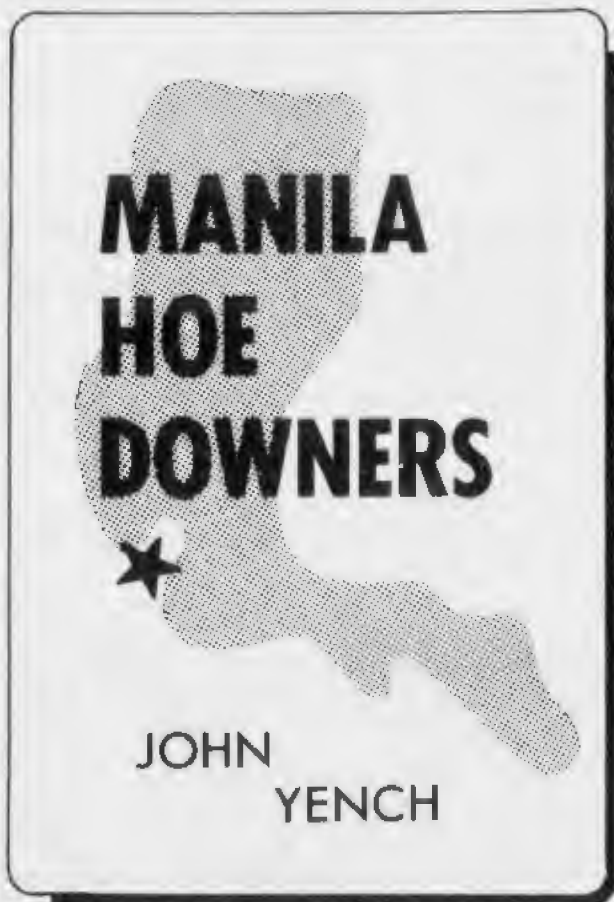
Christchurch, New Zealand

You'd not only have to get down to New Zealand to find this badge – Ocean Wavers – but you'd also have to travel with them by ship from the South Island to the North Island to dance. Those who are not brave enough to travel by ship and fly instead, wear a Jet Setters badge. Square dancing is going full speed ahead in this part of the world thanks to the dedication of several individuals.



Balboa, Canal Zone

The Panama Cross Trailers makes the third adult square dance club to be formed on the Isthmus of Panama. It also provides dancers in the area a second night during the week on which to dance. The badge represents the two continents of the Western Hemisphere and the Spanish motto "Puente del Mundo" (meaning bridge of the world) is the motto through which they hope both Americans and Panamanian residents will enjoy square dancing.



Manila, Philippines

Twelve years is the history for this club, although, as with many overseas clubs, members change rapidly. The Hoedowners are no exception and they have seen lean times with only one square and fat times with as many as seven active squares. Whatever the situation, they have never stopped dancing. The outline of the island of Luzon (second largest of the 7,000 islands comprising the Republic) is marked with a star at the city of Manila.

The WALKTHRU



Tehran, Iran

Identifying its badge closely with the area, the Tehran Trotters selected the outline of the country as the shape for its badge. A local camel trots across the face of it. Most unusual is the fact that these badges are made from brass, one of the prime commodities sold in Iran. Both civilians and military make up the membership which shares a common bond — love for square dancing.



Tokyo, Japan

Taking advantage of its view of Mt. Fuji, the Fuji Merry Mixers included a drawing of this beautiful mountain on its club badge along with a square dancing couple. Truly an international organization, the club numbers both American and Japanese dancers as members. The Fuji Merry Mixers, true to its name, try to get out and dance with other local square dance clubs whenever possible.

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

SQUARE DANCE INVITATIONS



"...ACTUALLY ALL OF THESE CREDENTIALS AREN'T NECESSARY. I AM SURE THAT YOU WILL BE WELCOME AS GUESTS..."

"... LET'S SEE, WE CAN VISIT THE SASHAYERS FROM 8:00 TO 8:25. THEN WE'RE INVITED TO THE WHIRLAWAYS FROM 8:50 TO 9:15. THAT WILL GIVE US TIME TO ACCEPT THE INVITATION TO THE DO CI DANDIES FROM 9:45..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



Round dance

Publicity . . .

. . . or lack of it

By Oscar Schwartz, St. Petersburg, Florida

Reprinted from the March, 1972 issue of Round Dancer Magazine, the following article considers the question of publicizing round dancing.

TO ANSWER A QUESTION in my own mind, a few days ago I conducted a survey that left me mystified. Entering a busy shopping center, I stopped and asked the following questions of 100 people of all age groups, other than teenagers.

(1) Have you ever heard of square dancing and do you know what it is? (2) Have you ever heard of round dancing and do you know what it is?

Replying to the first query, 97 people said they had either heard of or had done square dancing, although a few confused present day Western square dancing with country or barn dancing.

Replying to the second query, only four people had ever heard of, or knew about round dancing. And of these four folks, two thought I meant ballroom dancing.

The result of this survey caused me to ask myself, "Why does not round dancing compare more favorably, publicitywise, with square dancing?" I do not have all the answers, but

do suggest a few ideas relative to public relations that cannot fail but to improve our public image.

Digressing for a few moments, I would like to point out that in our area at least, there have been conducted several free square dances at various shopping centers, all well attended not only by the dancers but also by a curious public. This resulted in many new adherents to this activity. Also, recently we noted a complete page in the Christian Science Monitor, an international newspaper, devoted entirely to square dancing with no mention made of round dancing. Furthermore, we have viewed several TV programs where square dancing was shown and again, no indication of round dancing.

So now on to some possibly worthwhile ideas in an attempt to bring more folks into the round dance fold. First why not have the various round dance clubs conduct *free* round dance demonstrations in shopping centers or wherever feasible with the public invited to

Perhaps the most well known and certainly the most widely circulated round dance publication is Round Dancer Magazine. Edited and published by Lil Knowland in Tucson, Arizona, a regular staff of reporters gathers news from their local areas each month for inclusion in the magazine. Cue sheets for new rounds submitted to the editor make up a good portion of the contents. Periodically Round Dancer publishes an international teachers' roster and a listing of when to round dance. Readers of the magazine are invited to send in their thoughts and suggestions about the activity in an "open forum" exchange of ideas.



watch? Secondly, why not have the area leaders contact their local newspaper editors or feature writers with the idea of creating interest in the activity? This also relates to local TV stations.

These two suggestions naturally relate to local areas, but it could be enlarged to cover states and the entire nation. Leaders everywhere, what do you say?



Ed and Carolyn Raybuck - Advance, N.C.

WATCHING A SQUARE DANCE EXHIBITION at a company picnic in Winston-Salem, North Carolina, resulted in involvement in both the square and round dance activity for Ed and Carolyn Raybuck. That first glimpse convinced them that they would like to learn to square dance and soon after they signed up for their first lessons back in 1959.

Rounds and mixers were taught by their caller and so the Raybucks learned the two phases of the activity together. When Ed took

up calling and Carolyn lost her square dance partner, she turned more to rounds. At the completion of Ed's first square dance class in 1964 the group organized as the Twin City Twirlers and Ed became their caller. Ed and Carolyn had taught a mixer and an easy round during the class period and so it seemed most natural to continue teaching easy rounds to the club members.

As interest in round dancing developed, Ed and Carolyn realized the need for more time and so devoted an extra night to round dancing. In 1970 Raybucks Rounds was organized and at the present time is an all level club and the only club in their area.

The Raybucks try to have at least one class in round dance basics and one or more in square dance basics each year. They have been featured round dance instructors at the Fairystone Squares Festivals in Collinsville, Virginia, for the past four years and have taught rounds at many of the North Carolina Association dances. Ed has also called and emceed for a number of area festivals and two National Conventions. He has one singing call to his credit — Fireball Mail for Lightning S Records. No round dances yet but when the right music comes along they may try one.

Ed has been employed by Western Electric Company for the past twenty years and they are owners of Raybuck's Record Service and Callers Supplies. Carolyn stays busy with the company books, business and household chores and designing and making her own square dance clothes.

Changes in Round Dancing

By Ted Sturm, reprinted from Mike and Monitor, Alexandria, Virginia

DURING TRAVELS to different parts of the United States over the past 12 months, I have been informed by many leaders and dancers that significant changes seem to be occurring in the round dance movement. For one thing, round dancing is enjoying a more rapid growth everywhere than at any time in the recent past. More people—even those who know little of square and round dancing—are getting interested, taking lessons and joining clubs. This, of course, is placing greater demands on teachers, and creating a growing need for more people to teach basics.

Another change many dancers and leaders notice is more interest in, and the growing influx of foxtrots. Many of the dances being written employ more and more primary and

secondary foxtrot rhythms, which a number of leaders feel have been neglected in the past. Foxtrot seems to be a coming thing in round dancing, so you would do well to practice your slow, quick, quicks.

Complex Results

International figures in choreography are creating more complex dances and there seems to be numerous and different points of view on this. Unquestionably, these dances are more difficult to learn, but once mastered they are a sheer joy to do and beautiful to behold. It seems that, like the foxtrot, we will see more of the international figures.

Whatever one's view, it is certain that this season's crop of new dances are exciting, challenging, and guaranteed to keep you busy.

•Chapter twenty-four

Building and Maintaining a Repertoire

By Marshall Flippo, Abilene, Texas

TO PARAPHRASE AN OLD ADAGE, it's probably safe to say that "a successful caller is not born, he is made—by the virtue of much hard work, by possessing good judgment, by developing what natural abilities he has, and by establishing a well-balanced repertoire. In this chapter we are primarily interested in this latter category, the collection of knowledge that is memorized and that is in written and recorded form. To begin with, a caller should be extremely familiar with his material. He should be aware of the importance of the use of variety in his singing calls and patter calls. He should be sure that his material can be danced smoothly and that it flows effortlessly from one movement to another. Finally, to be efficient, a caller should establish and maintain a workable filing system.

The Importance of Developing Your Memory

Knowing your material thoroughly, inside and out, requires the development of a good memory. No matter what calling system may be preferred, whether it leans to "sight-calling", to the theory of "zeros and equivalents", or memorizing figures, nothing is more important to a caller than the ability to memorize. Some people are blessed with a natural ability for memorizing, others have to struggle to develop the art. A caller should not rely too heavily upon cue cards or notes or he will discover that he is not using his full memory potential. Cue cards and notes are fine if used in the manner for which they are designed—to refresh one's memory before calling a tip. However, so many times a caller will depend upon cue cards to such an extent that he will discover that instead of refreshing his memory, the cards have become a crutch. Eventually he may come to rely entirely upon this crutch and thus deter his memory development.

The Importance of Using Variety

The intelligent use of variety in calling tends to make one a better caller and consequently insures the dancers of being happier dancers. Callers use many different methods of inserting variety into their programs. Some are continually introducing new material; some use different rhythms, relaxing or exciting music; and some employ round dances, contras, quadrilles, or mixers. There are many ways to inject variety into a program, but in my opinion, the most important of these is *music*.

When building a well-balanced program, a caller should not be too hasty in changing his material—dropping singing calls and patter call routines in favor of new material. The demand for change is not as great as one might think. The traveling caller who may call only two or three dance evenings in an area, and very seldom calls for the same group of dancers twice on a single tour, can

initially spend more time on his basic program and then stick with it during the tour season. He is, in effect, changing dancers instead of changing programs, therefore he can get his timing and variety well in hand before starting his tour. He will be able to determine early in the game where the trouble spots are in a particular figure, thereby enabling him to insert a helpful word here and there at a dance that will enable the dancers to flow through these spots more easily.

On the other hand, the "home club caller," who faces the same groups each week, will find a greater need for a degree of program change with the consequence that timing, due to the use of new material, could suffer. But your memory development should improve the more you memorize your material. Remember, too much change from week to week could hurt rather than help you. Some callers take one memorized figure and, by using zeros and equivalents (see Chapter Ten) make it easier or more difficult, depending on the ability level of their dancers. It is possible to take one figure and change it slightly in a number of ways. As far as the dancer is concerned, the change may be challenging and may make the entire dance appear new. However, to you the caller, it will be basically the same memory pattern you have been using for years. Singing calls can be changed in much the same way, face-lifting them to fit your style of calling, to up-date them or make them apply to a particular situation. By using equivalents you can take a singing call and substitute a known basic for a complicated experimental movement and provide your dancers with a brand new singing call.

ABOUT THE AUTHOR: Marshall Flipppo spends his winters touring and his summers at Kirkwood Lodge, Missouri, where he is a part-owner and full time staff member. "Flip's" wife, Neeca, and young son John, aren't able to travel with him much during the winters but the family is together for the six months spent at Kirkwood. He's been in the calling field since 1952, is popular with dancers all over the world and his many recordings on Blue Star have been enjoyed by dancers for well over a decade. A member of the Square Dance Hall of Fame and CALLERLAB, Marshall Flipppo has been on the staff at SIOASDS Winter Asilomar Institute for a number of years. In this chapter of the Callers Text he shares with us his thoughts and methods for collecting and maintaining a well-balanced repertoire. Don Armstrong has also contributed some of the ideas which are included in the chapter.

Keep in mind that people tend to enjoy that which is familiar, particularly if it is something especially good. That is why there are *old standards* in pop music, songs going back 20 or 30 years or more that bring people to their feet when presented by an entertainer. Using the same logic, square dances that were unusually successful when first introduced can be just as successful years later, providing the tempos, language, and the basic character of the dance is acceptable. Two fallacies that often arise are that *anything new is automatically acceptable and good* while *that which is old, whether a singing call, a patter call or round dance, is automatically unacceptable and poor*. Keep in mind that any dance, no matter how old, may be brand new to a dancer who has never danced it.

Some callers have a "built-in radar system" for constructing a program with

good variety and can do so, apparently ad-lib, as they progress through an evening of calling. Usually this is an art practiced by those who have been calling for a long time and have an established, well-balanced repertoire. They appear to have a *sixth sense*, a feeling for what is needed at any particular point in the program. As the dance progresses they can sense just what to use in the way of variety, whether it is a change in rhythm or tempo pattern, etc. However, most callers have to struggle in preparing a program and providing variety as best they can.

The Importance Of Good Timing In Achieving Smooth Dancing

The best way to determine whether the material you call is smooth or not is to dance it. Have someone tape a dance that you call. Ask a square to stay over after a dance, or invite a group over to the house some night and then dance the entire program, perhaps even dancing the ladies' part some of the time. You will find that you may be your own severest critic for there is no way on earth to determine your own abilities in calling other than to dance it through yourself. When you have the opportunity to dance to other callers, do so; you'll be surprised at the things you can pick up that will make your calling so much better. A good caller should make certain that he is also a good dancer, so dance whenever you possibly can.

For good timing be aware of the number of beats it takes to do a particular basic; then give the dancers enough time to complete each basic in a smooth and unhurried manner. Also, remember that each time you call a figure you should be calling it better, your timing should be smoother, and your delivery and memory ability should be improving.

The Need For Establishing A Good Filing System

By using a card index you can keep all the material you collect in order and quickly available for reference. As an example, your basic Square Thru figures would be filed under *Square Thru*, All Swing Thru figures under *Swing Thru*, etc. You might also wish to have a file for *experimental* material. Some callers file their singing call record titles under the pertinent category, i.e. *Relaxers*, *Exciters*, *Good Basic Dances*, etc. Other callers may find that listing singing calls according to their basic order (listing by the number of the most advanced basic as it appears in the caller-teacher manuals) is helpful. Some of this same type of information may be marked on a special record envelope which is available on the market and which allows you to file your records so that they can be easily programmed when needed. Many callers keep a copy of every program they've used over the years. This enables them to go back and review bits of past programs that seemed unusually successful. Whatever method of collecting material and ideas works out best for you, be sure that you find some way of filing that will allow you to keep everything in its proper place. You will discover that by not throwing these valuable bits of information away, in years to come your files and old hoedown and singing call records will prove to be invaluable.

The amount and type of material collected by the caller can be almost unlimited. The problem is not simply in finding the material in the first place, but in properly *filing* so that it can be located quickly when needed. Of equal importance is the decision for purposes of filing on just *how* and *when* the material can be used. What type of information should you collect? Each caller will have his own ideas based on his own requirements, not only on the type of material he

will collect but on how it will be filed. Sometimes it takes a number of years of experimenting before a caller works out a good system for himself.

Let's take a look at the type of material you are apt to collect and then break it down into different categories. You may discover that for your purpose, your collection will fall into (1) permanent reference material, (2) dances for special occasions, and (3) current material. With at least these three groupings you should be able to locate needed material in far less time than if all of it were filed together. You should also be careful not to be trapped into setting up too many groupings. You may find it difficult to remember your own filing system simply because it is becoming too organized. Here then, as a starter, is a suggestion for a way that you might separate your collection of material into three basic categories:

PERMANENT REFERENCE MATERIAL could include:

1. A small library of background material which may incorporate the two great books by Dr. Lloyd Shaw, "Cowboy Dances" and "The Round Dance Book."
2. Your collection of SQUARE DANCING (Sets in Order) magazine.
3. Textbooks from callers schools, public speaking and elocution classes you have attended, personality development (i.e. Dale Carnegie) courses, etc.
4. Party Ideas. Books on themes, games, decorations, etc.
5. Dance Reference Books. A collection of various Sets in Order handbooks, the Caller/Teacher Manual for the Basic Program of American Square Dancing (50 basics) and the Caller/Teacher Manual for the Extended Basics (51-75) Program of American Square Dancing, the Round Dance manual, the various Sets in Order Yearbooks, bound volumes of square dance publications, etc.
6. A non-current record file. Music never dies, and instrumental records can be used over and over again. Be sure and save the original "call sheets" with each record, although you may decide when the time comes to write new dances to the old records.

Make Your Own Collection of "Special" Dances

DANCES FOR SPECIAL OCCASIONS will become a "Pandora's Box"—a collection of "magic tricks" that the caller can reach into for *that* special occasion. The number of groupings under this heading are almost unlimited depending upon the caller and his experience in the activity. Because these ideas are not used too frequently, it's quite possible that they can be forgotten unless they are written down and filed where they will be usually found when needed. Here are a few ideas.

1. Dances for one night stands (possibly group this material into squares, mixers, no partner dances, etc.).
2. Theme material: Save yourself a lot of time when Christmas rolls around to file Jingle Bells and your other Yuletide dance favorites. Other themes would include dances and ideas for St. Patrick's Day, Easter, Halloween, Fourth of July, Thanksgiving, etc. The first time you call any evening of dances built around a specific theme, start a file on that subject; you'll be amazed how many times you will come back to this particular file.
3. Mixers for square dancers.
4. Mixers for round dancers.

5. Round dances for square dancers that proved to be successful in the past but which are not being danced at the present time in your area.

6. Contras and Quadrilles: You might rate these according to their complexity with little key notations ("good to use with an intermediate class but needs relaxing," "excellent for an introduction to contras," etc.).

7. Exhibition Material: You never can tell when someone is going to ask you to put on a demonstration. Once you have spent several hours in planning an exhibition program, you will be glad you kept your notes to save time when next you are asked.

8. A collection of short anecdotes, jokes or "ad-libs" that may come in handy for an after-dinner speech, interviews, etc.

CURRENT MATERIAL would be the place to file items that have reached you during the past 12 months. (Material older than this may go into your Permanent Reference Material, or you may wish to set up yet another category under "Semi-Permanent Material.") In this category you might file such things as:

1. Copies of current caller note services.
2. Material you received on new experimental movements.
3. Singing calls. These could be currently popular singing calls as well as re-writes of current or semi-current singing calls that makes this particular record adaptable to less experienced groups.
4. Your program notes from recent dances.
5. Your class notes, checksheets, etc., that will allow you to evaluate and keep track of the progress of your most recent classes.
6. An up-to-date address and telephone list (rosters of the clubs you call for, membership lists of various classes, contact names for your callers groups, etc.)
7. Your correspondence file. Be sure that you keep not only the letter received but a carbon copy of your answer. Sometimes notations on your letters will remind you of an upcoming appointment or you may wish to develop a system to remind you to "follow up" on the contents of some of your letters.
8. Your financial records and business records. Although we've placed this last on the list, it may be one of the most important categories for you to keep up to date. Keep records of your expenditures as well as your income; check with your accountant on those items that are deductible from income taxes, and be sure that you keep all receipts that are applicable. Your accountant will show you a simple method of keeping your financial records straight.

Remember that these are merely suggestions and that each caller will develop his own collection and filing system. To be useful a filing system must serve you. You should never be its slave.

Sources for Caller Material

A caller just starting out will discover that there are an endless number of ways to gather information. Some of these sources are obvious while others may take some time to discover. Here are some that are worth noting:

1. One of your best sources of material is from *other callers*. This has always been the case and you will discover that whenever two callers get together there is usually an exchange of ideas, material, bits of patter, etc.
2. From magazines. National, area and local.
3. By *dancing* at festivals, conventions, vacation institutes and at other dances

in your areas. All callers should dance regularly and as frequently as their time permits. Don't fall into the trap of becoming so busy calling every night that you've left no time to go out and dance yourself.

4. Monthly caller's notes. There are a number of these available to which you can subscribe.

5. Research into the past. There is a wealth of good dance material in the archives that have provided previous generations with endless pleasure. Simply by uncovering and sometimes up-dating this material you will find that it's a prime source of calling "ammunition."

6. Jotting down ideas when and where they occur. Many times a good idea will come to you for a new teaching technique, a different way of calling, a particular pattern or some gimmick that you would like to try out in a workshop. These ideas crop up while you are driving, while you are in the middle of a conversation on an entirely different subject, or even while mowing the lawn or taking a shower. The important thing is to have paper and pencil or a tape recorder handy to avoid the risk of idea slippage.

7. Notes from vacation institutes, caller seminars, workshops, letter exchanges with other callers, swap shops, etc.

8. Reviewing last year's "crop" of dance material could uncover vast quantities of danceable ideas that may have been overlooked at the time. Some months in the past I've seen an unusually large number of new dances being released to the public. In the rush, some of the goodies may have been passed over.

9. By attending recognized callers' schools.

Enough Material to Last a Lifetime

It has been said, and wisely, that if suddenly all new dance material were stopped, callers would never even begin to use up what is already available. This would tend to underline the importance of the caller carefully screening his material before collecting it or putting it into use. This suggests the routine for the caller to first collect and then carefully select the material he will use for his active repertoire. The decision to use or not to use it again is an individual matter. In selecting the material to be used perhaps the caller should ask himself questions such as these:

1. *Is it really good?* Why? What makes it good? Do I understand it well enough to teach it and call it? The answers to these questions the caller must work out for himself—but in a very special way. To thoroughly understand the movement, the caller should be able to dance it, first as a head couple and then as a side couple (an active couple and a cooperating couple). He should also, in order to understand the movement *completely*, be able to dance the pattern in both the head and side positions while dancing the ladies' part. The only effective substitute for this procedure would be to very carefully observe a test set of dancers, watching and analyzing the action.

2. He should determine the answers to these questions: Is it smooth, comfortable, workable? Does it dance well? How does it look? There is a good chance that if it doesn't look pleasing it probably does not flow well.

3. Is this movement really needed? Why? If it is solely "to keep up with the Joneses," forget it. Are the dancers getting bored (this is doubtful), or is it that I'm tired of calling the same things? Think about this, carefully.

4. In thinking seriously before adding a new term for the dancers to under-

stand and memorize he should ask himself such questions as: "Do the dancers *really* need this movement?" "Could I call this movement just as well using already existing basics without having to add a new term?" "Does this experimental movement justify the time it will take to teach and the time it will take dancers to learn it? Will it really be contributing pleasure to the dancers or will it be adding one more hurdle and with it the risk of losing even one dancer?" You as a caller should remember that the dancers expect the best from you and you should try a little harder in being exceptionally selective.

Collecting material can be fun and it can also become expensive. The caller should remember to take good care of the material he has. He should file the written material, keep the records clean and away from heat and moisture. He should properly label his taped material as an unlabeled tape is virtually useless. His collection of material is valuable and to justify his investment it should be in a condition and location where it can be used. This means both filing things so they can be located and protecting them for the future.

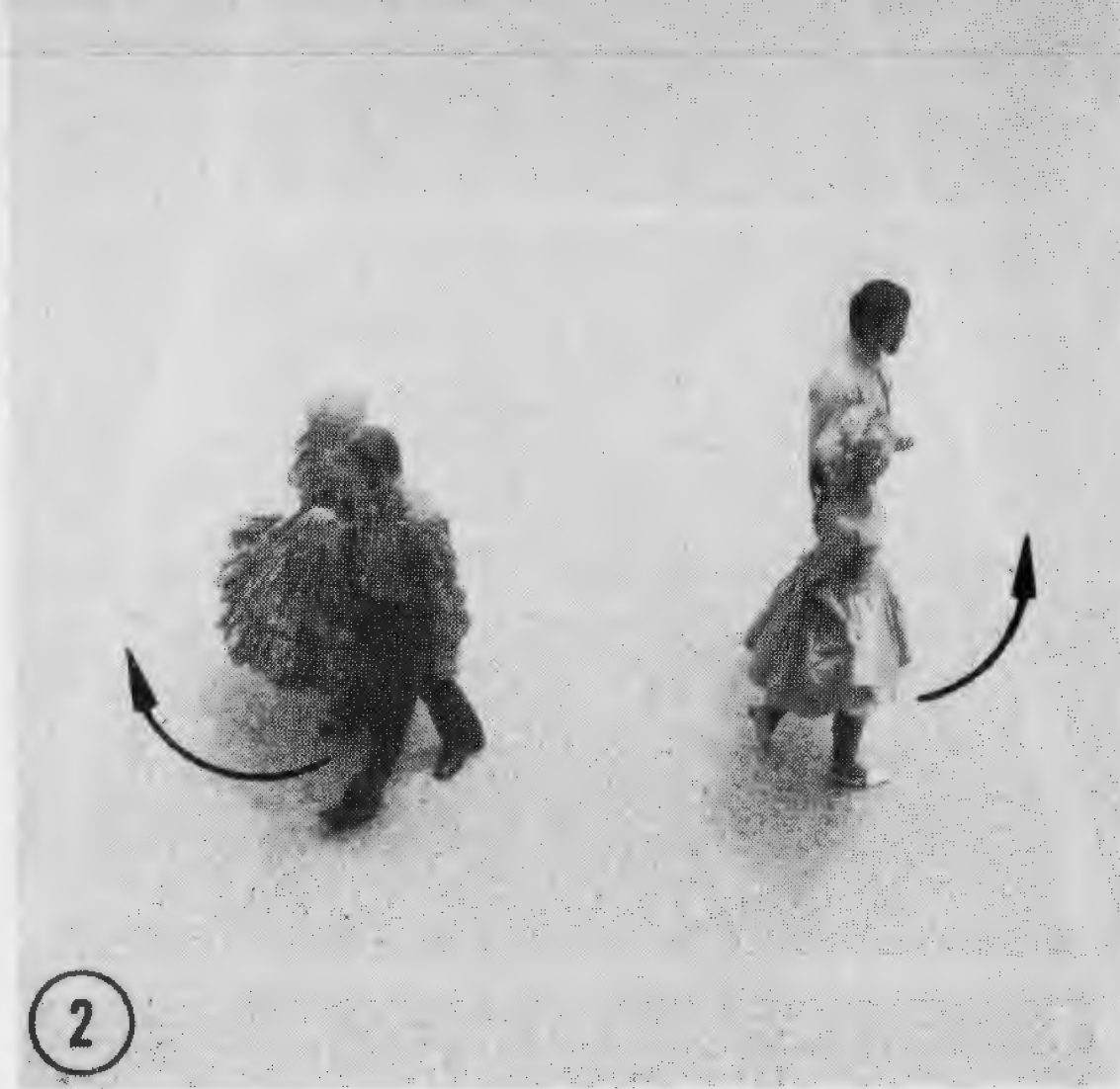
Remember when building your program that it's not how many basics you halfway know or can read off a cue card that counts. It is, rather, how well you can call and teach what you know, making certain that you know it inside out before using it. Dance time is no time to try something that you don't thoroughly understand. To the great majority of callers and dancers, dancing each basic correctly and smoothly in time with the music is a most enjoyable fulfillment. So keep in mind that the word *dance* in square dance is what it's all about!

So You're Going to Start a Basic Program of American Square Dancing in Your Area

Today serious minded square dancers, callers and teachers who are concerned about planning for the future of the activity in their area, are experimenting with various plans that might just make the big difference. A short time ago an idea for putting a specially designed program into effect was outlined as a part of the Fifty Basic Program of American Square Dancing. The principle of the program was to answer the question, "How can we, without disturbing what we now have, come up with a method of involving those who would like to dance regularly but not so frequently?" To put it simply, many, many people who would like to square dance do not have the time to devote to workshops or even to 75 Extended Basics programs. What they would be interested in, it appears, is an honest-to-goodness, bonafide program of dancing that does not involve constant learning of new

basics. This program is exactly what is outlined in detail in the Caller/Teacher Manual for the Basic Program of American Square Dancing (\$5.00, the Sets in Order American Square Dance Society Press, 462 North Robertson Blvd., Los Angeles, Ca. 90048). How would such a program work in a community that already has a regular multi-plateau series of programs going at the present time? Here's an outline, aimed at the caller but of interest to all, as taken from the Manual.

HOW DOES A PERSON begin to put a new concept of square dancing into practice? Let's suppose that square dancing has had a toe-hold in your community for the past 15 years. Perhaps in its early days it had a "boom"
(Please turn to page 67)



Style Lab

More on Cast Off

NOT TOO MANY YEARS AGO a brand new movement was introduced to contemporary square dancing — its name, Cast Off. Interestingly enough, this figure is anything but new and has been a basic movement in line or contra dances for many, many years.

Quite frequently in a contra an “active” couple will move down the hall, away from the caller, between two lines of dancers, do a U turn back and return to stand between another couple (1) momentarily in a line of four ready for a Cast Off. This same line of





four in square dancing might be accomplished when couple two moves out to its right, circles four with couple three and breaks to a line of four (not shown here). At this point the Cast Off three-quarters (in square dance language) or simply Cast Off in contra language, begins.

Those marked "X" hold the pivot while those in the center of the line move forward (2) allowing the pivot person to turn in place (3). This simple example of Cast Off (three-quarters) is completed as the dancers end facing, as couples, with the two across from them (4).

Unusual starting positions are the test for dancer and teacher alike. In today's dancing, to be able to do the basic under only one

circumstance is not enough. As an example, the Cast Off may be called from an ocean wave formation of alternately facing dancers. On the command to "Cast Off" the two ladies in the center of the formation release left handholds (5) and, with those on the outside (the men in this instance) holding the pivot, the two in the center — the ladies — move forward (6). The call for turning three-quarters having been given, the dancers continue to turn (7) for 270° (8).

There are many other conditions under which a Cast Off will be used, but the basic principle of having those on the outside or ends hold the pivot as the centers move forward and around is of paramount importance.





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**SALT PALACE
SALT LAKE CITY, UTAH**

JUNE 28, 29, 30, 1973

THE MOST FREQUENT PROBLEM faced by square dance clubs is how to recruit new blood while maintaining the interest of veteran members. There will be some answers at the 22nd National Square Dance Convention in June at Salt Lake City, Utah, in the form of the "Showcase of Ideas."

This showcase is an idea developed by previous conventions, where square dance associations can display and explain the techniques they have used to promote, sustain and advance square dancing. The associations profit from each other's experience and dancers attending who have responsibilities in their home clubs can't help but enrich their convention enjoyment with exposure to how others have solved their problems. Presented to every participant in the showcase will be a plaque recognizing the effort that went into the display. The award will be an expression of appreciation.

Also included will be a display of over 200 square dance publications, from which local editors can draw ideas and suggestions. And, as if that weren't enough, the exchange of

ideas will be highlighted by a face to face communication at two meetings during the convention. A Roundtable Discussion Panel for leaders will meet at 11:00 AM on Thursday, June 28, and on Friday at 11:00 AM five outstanding leaders will conduct a seminar, followed by a question and answer session.

Vaughn Parrish, Jerry Helt and Bob Van Antwerp will conduct a free callers seminar and clinic all three days of the convention. These seminars are scheduled to be held at a time that will not interfere with any calling assignments.

Would you like some good ideas for publicity? Your club may not survive if you do not have a successful publicity program and there will be a clinic to help you get your full "nickels worth" on this subject.

The huge arena will be set aside in the mornings for a session of square dancers round dancing. Leading instructors of square dancers' rounds will do the teaching. Why not take home a new round dance for your club? After

(Please turn to page 62)

On the left, just a sampling of the folks who are waiting to welcome you to Salt Lake City come June. On the right, Bob Fisk surveys the Salt Palace Scene.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Iceland

The Midnight Sundowners Square Dance Club dance at the Nato Base in Keflavik, Iceland, and although members are comprised of mostly military and dependents with all the usual problems of loss of dancers through rotation, they are still very active. They recently graduated 16 new dancers with the help of caller Arnold Rodrigus, who was stationed in Spain prior to coming to Iceland. Now Arnold is returning to the States in April and the club will need a caller once again. Anyone coming to Iceland who *can* or *will* call will be most welcome and their help greatly appreciated by the club members.

Tennessee

Knoxville square dancers are in the midst of planning for the Thirteenth Annual Dogwood Festival which will be held April 20 to 28.

New York

State University of New York, College at Cortland was the location for a three-day square dance workshop last December. This was a college credit course and was also open to the general public. Sponsored by the Cortland College Dance Clubs, it was an innovation in the area — having a professional square dance caller do a workshop-course combination on the campus. Dick Leger was the caller/teacher and did an excellent job, keeping the students enthusiastic through the scheduled 15 hours of squares, contras, rounds and mixers.

The New York State Board of North Ameri-

can Family Campers Association is planning to introduce square dancing to the members at a rally in the form of a fun night. With the cooperation of Roland Downs, owner of Ponderosa Hall, a free fun night will be held and four Camping Chapters have been invited to participate. Only two of the Board members of NAFCA are square dancers at the present time but they hope to generate interest in the activity to others in the group.

Japan

The month of December was an exciting one for square dancers in Japan. Fuji Merry Mixers held a combination Christmas party and graduation with nine callers on hand doing the honors. Fuji Squares and Merry Pioneers also held seasonal parties. The Lucky "8" Club held their 11th Anniversary Dance during the month with over two hundred dancers in attendance. This is one of the oldest clubs in Japan and Mr. Kakamori is club caller. One other event was the New Year's Eve All Night Jamboree held in Tokyo.

— Jack Summers

Spain

Madrid Squares marked their 16th consecutive year of dancing at Torrejon Air Base last Fall. At the Fall Jamboree Chris Vear from Germany and Robin Rumble from London, England, joined forces for the workshop and dance. Ten new dancers were graduated the night before the Jamboree. Club caller Ken McDaniel and his wife, Betty, left in December for an assignment at Griffiss AB in Rome, New York, and Bill and Mary Edwards have

Robert W. Scott,
Governor of the State
of North Carolina,
issued this official
proclamation observ-
ing September 17-23,
1972, as Square
Dance Week.



taken over the duties of club caller for the group.

Hawaii

The Hawaii Federation of Square Dance Clubs is seeking help to correct a rumor which seems to be making the rounds about the breaking up of clubs in Hawaii. In order to stop this news from traveling any further, here is a list of the clubs and a telephone number where visitors may contact them. Diamond Heads 'n' Sides, 533-1277; Hayseeds, 422-0862; Koral Kickers, 689-6666; Pali Twirlers, 262-9970; Pineapple Promenaders, 624-3368; Promenaders, 456-2907; Wheel 'n' Whirlers, 422-4853; Windward Whirlers, 254-1649 and "Y" Square Wheelers, 536-3735 — all on Oahu. Hilo, Hawaii, clubs are Twinkle Toe Twirlers, 935-1895; Allemande Leftovers, 959-7323; Pele's Promenaders, 935-8382; and on Maui the Maui Mixers, 877-0276. We hope this will correct the rumors.

California

Dudes and Daisies held their 14th Annual Snowman's Dance on February 4 at Mt. Shasta City Park in Mt. Shasta. Jack Murtha called.

— Dave Johnson

January 14th was the date for the 17th Annual Casa Colina Hospital Benefit Dance sponsored by Cow Counties Hoedown Association. The event was held at the Municipal Auditorium in Riverside and the dance was

programmed by the Cow Counties Callers Association. "Let's dance that others may walk!" Square dancers in San Bernardino and Riverside Counties have donated more than \$26,000 from this dance over the years and many additions to walks and other facilities may be seen on a visit to the hospital — all as a result of this annual dance and the big hearts of square dancers.

— Marilyn Mitchell

Indio Sidewinders have scheduled their 18th Annual Windup for March 17 at the Indio High School Gym. Nate Bliss, Lee McCormack and Marv Lindner will call with Osa Mathews doing the honors as emcee. As usual, this dance is followed by the Palm Springs Circle O Sunday afternoon dance on March 18 at Tri-Palm Estates. Bob Van Antwerp is the caller and round dancing is from 1:00 to 2:00

— Myra Mac Millan

"Dance Your Cares Away" at the 6th Annual Round Dance Festival at the Scottish Rite Temple in Sacramento on March 3. Ben and Vivian Highburger will conduct the afternoon clinic and workshop and the program will include pre-rounds and a program dance in the evening.

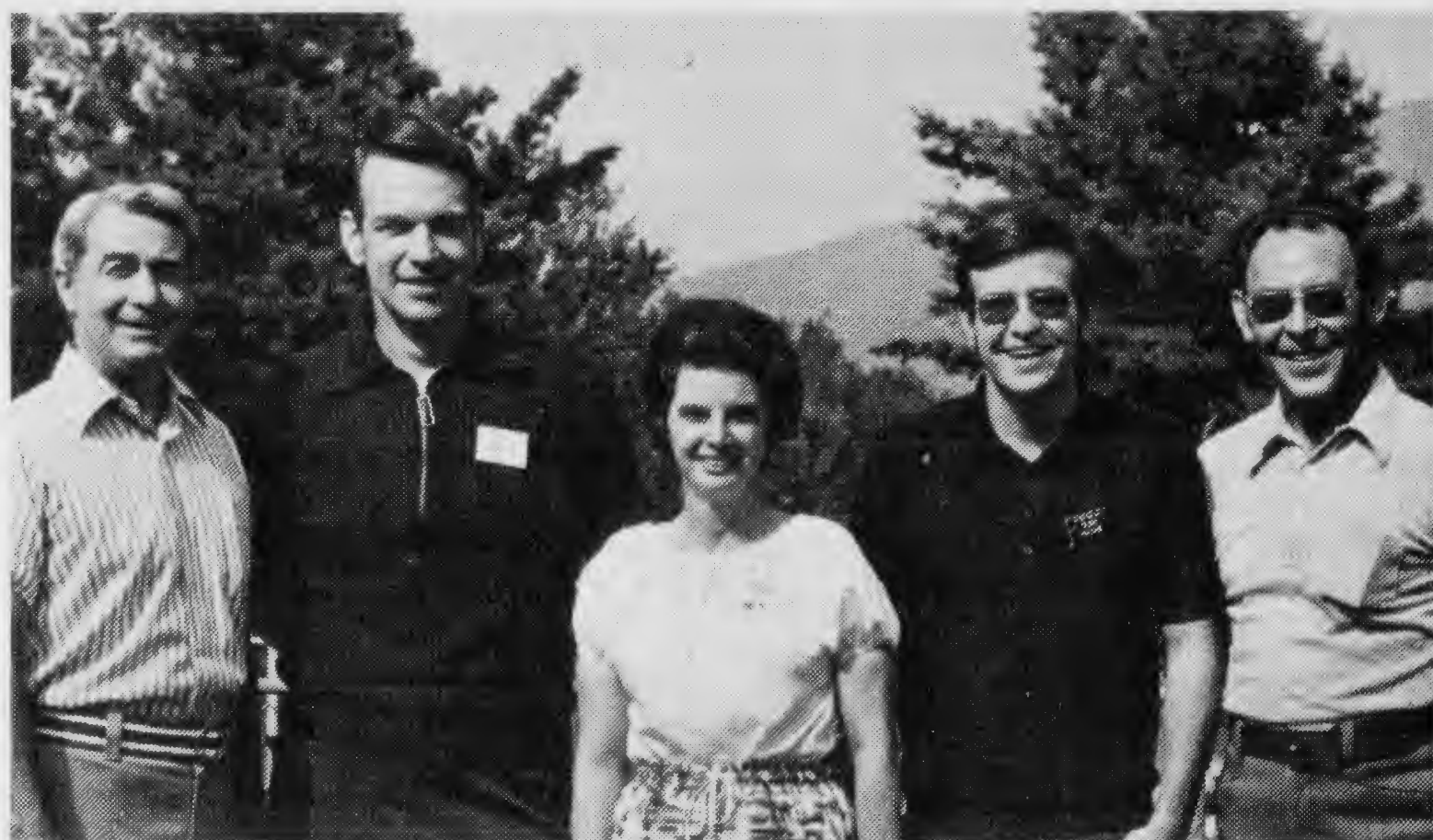
Guam

Eighteen months ago Rupert Maxwell assumed duties as caller for the Tradewind Squares club at Andersen. During that time he has done a superb job of calling for weekly dancers, TV and benefit performances and parties. He also taught classes and graduated

Smiling faces of the Happy Hearts Twirlers displaying their diplomas at a recent graduation. At the upper left is Keith Petty, Administrator of the Happy Hearts Guest Home for the mentally retarded in Santa Ana, California. Mr. Petty's son, Stu (not shown) is the youthful caller and instructor for the group.



Recipients of two of the five 1972 SIOASDS Scholarship Awards at the Johnston-Brundage Callers School in Troy, New York. From left to right in the picture are Al Brundage, Jim and Jean Cholmondeley (winners from Germany), Clint McLean (recipient) and Earl Johnston.



three groups. But, after four years on Guam he has received a change of assignment and has departed for the States. Members of the Island's three clubs joined together for a gala farewell dance in December and numerous gifts were presented to the Maxwells by the club dancers in appreciation for their contributions to square dancing on Guam. Tradewind Squares now look forward to continued fun dancing provided by the new club caller, Gail Ballinger.

— Jack Frantal

Vermont

March 23 and 24 are the dates for the 4th Annual Maple Sugar Festival at Burlington High School in Burlington, Vermont.

— Anne Logsdon

New Mexico

Shooting Stars of Albuquerque held their second Snowflake Festival at the Madison Jr. High School in February. Johnny LeClair was the featured caller and Dick Siebenforcher and Edris Davis were in charge of the round dance program and workshop session.

— Stanley DeVault

Alabama

Scheduled for April 6 and 7, the 20th Annual Alabama Jubilee will be held at Municipal Auditorium in Birmingham. Lee Helsel and Earl Johnston will call the square dance tips with Manning and Nita Smith conducting the round dance program.

Minnesota

The Folk and Square Dance Federation of Minnesota was organized in November, 1947. The first festival dance was held at Coffman Memorial Union at the University of Minne-

sota on December 21, 1947. On Sunday, December 3, 1972, the 25th Anniversary Festival was again held at Coffman Memorial Union. The occasion was preceded by a banquet in St. Paul and the festivities were a great success with a number of out-of-state people in attendance. Among those also present were the first and current Presidents of the Federation.

— Myrtle Hoppe

Australia

The square dance year finished strong for the Suzy Q Club, the Workshop Group and the Basic Group in Queensland. 25 couples graduated from the Basic Group into a new club to be formed; these couples will be reinforced by about 20 members of the Suzy Q Club. Nineteen couples have registered for the next Basic Group.

— Ivor Burge

Virginia

The Recreation Department of the City of Fredericksburg, Virginia, and the Rappahannock Twirlers are busy preparing for their jointly sponsored 8th Annual Festival of Square and Round Dancing. The festival will be held in the National Guard Armory located just south of the city on Route 1. Harry Lackey and Don Williamson will call the squares with Blackie and Dottie Heatwole on rounds. The date is March 3, with dancing from 2:00 PM until midnight and a dinner break between 5:00 and 7:00 PM.

— Howie Shirley

Washington

A thumbnail sketch of news from the various Washington Councils include the following: Mt. Baker Council held the State meeting in Everett in January. North Olympic Port

(Please turn to page 64)



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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



March, 1973

GONE ARE THE DAYS when a program of square dances called in one section of the country might be completely foreign to another. Today's dancers know that they will have no problems in executing the calls in their own dance level irrespective of geographical location. But variety still exists as you'll see by checking these examples (some original, some favorites) submitted by this month's Feature Caller, Harry Tucciarone of Trumbull, Connecticut.

Four ladies chain
One and three pass thru
Separate round one
Make a line of four
Center four square thru
Others star thru
California twirl
Substitute
Centers in
Cast off three quarters
Center four square thru
Others star thru
California twirl
Substitute
Centers in
Cast off three quarters
Star thru
Centers square thru three quarters
Allemande left

Allemande left
Promenade
One and three wheel around
Pass thru
Round off
Inside only
Half sashay
All eight U turn back
Outside only half sashay
Peel off
Allemande left

Four ladies chain
One and three square thru
All eight California twirl
Centers cross trail
Hook on the ends
Cast off three quarters
Allemande left

Allemande left and promenade
Sides go single file
Heads wheel in
And do sa do
Sides keep going
Heads swing thru
Spin the top
When you're thru pull by
Allemande left

One and three partner trade
Separate round one
Into the center
Same two partner trade
Split the sides
Round one into the center
Cross trail around two
Make lines of four
Two girls do a half sashay
Two boys do a half sashay
Couple in middle half sashay
Everybody do a half sashay
Allemande left

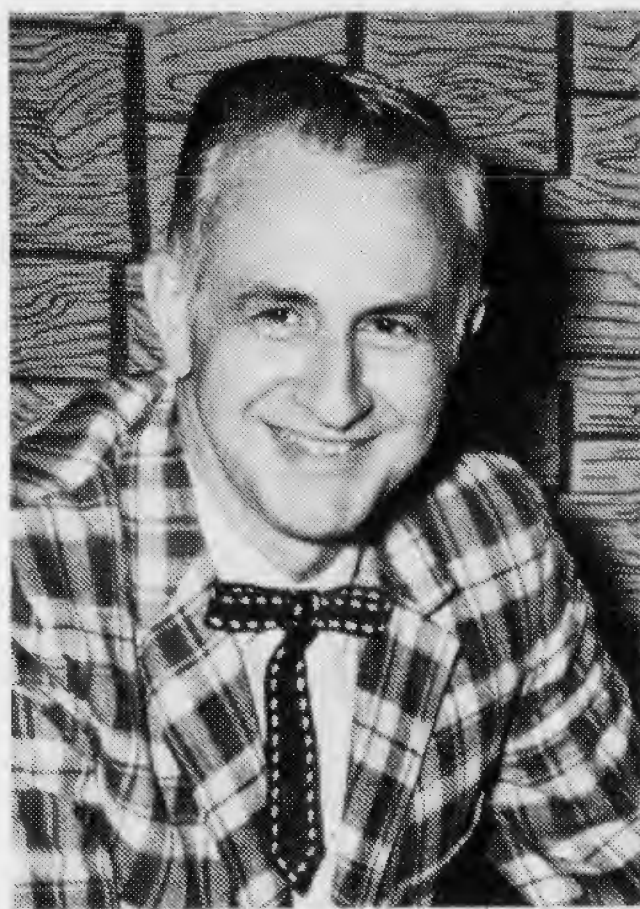
One and three square thru
Curlique
Swing thru
Centers run
Wheel and deal
Box the gnat
Same girl do sa do
Curlique
Swing thru
Boys run
Wheel and deal
Allemande left

One and three star thru
Pass thru
Swing thru
Boys run
Tag the line
Peel off
Pass thru
Tag the line right
Wheel and deal
Allemande left

One and three square thru
Swing thru
Boys run
Tag the line right
Wheel and deal
Pass thru
U turn back
Allemande left

Allemande left
 And promenade
 One and three wheel around
 Pass thru
 Wheel and deal
 Center four partner trade
 Centers in
 Cast off three quarters
 Ends trade
 Lines of four
 Pass thru
 Wheel and deal
 Center four partner trade
 Centers in
 Cast off three quarters
 Ends trade
 Lines of four
 Pass thru
 Wheel and deal
 Center four partner trade
 Centers in
 Cast off three quarters
 Ends trade
 Allemande left

HARRY TUCCIARONE



Square dancing since 1958, calling since 1960, Harry now calls full time, anytime, anywhere. He calls all levels of dancing from fun level through intermediate, hot hash, workshop and experimental, and at the present time has three clubs and two advanced workshops in his home State of Connecticut. When introduced to square dancing, Harry knew it was an activity that was to be a part of his life and he has become involved in many phases of this activity. His first calling stint at a National Convention came in 1967 and he's been calling throughout the country since 1968. Harry and Carole combine their vacation with his calling tour each summer and Carole accompanies him on most of his calling

dates. They've been married four years and together they have three children. In addition to conducting callers classes, calling at the Connecticut Square Dance Festival and the New England Square Dance Convention, Harry is also an approved NECCA Specialist on teaching square dance basics. He records on Top and Swinging Square labels and is the owner and originator of the Caller Tape Service Center.

Two and four right and left thru
 Couple number one down the center
 Split number three separate
 Go around three people
 Hook on lines of three
 Lines of three pass thru
 Ends trade
 Centers U turn back
 Centers box the gnat
 Lines of three star thru
 Face number three
 First couple split them
 Around one
 Line of four
 Next couple split them
 Around two
 Line of six
 Next couple split them
 Around three
 Line of eight
 Just ends trade
 Everyone else U turn back
 Ends fold
 Star thru
 New ends fold
 Star thru
 Allemande left

One and three square thru
 Swing thru
 Boys run
 Boys trade
 Boys run
 Boys trade
 Boys run
 Couples circulate
 Couples trade
 Wheel and deal
 Right and left thru
 Dive thru
 Pass thru
 Swing thru
 Girls trade
 Girls run
 Girls trade
 Girls run
 Boys run
 Couples circulate
 Couples trade
 Wheel and deal
 Right and left thru
 Dive thru
 Pass thru
 Allemande left

One and three flutter wheel
 Square thru
 Swing thru
 Boys fold
 Follow circulate
 Girls U turn back
 Star thru
 Allemande left

CINNAMON

By Mac Parker, Arlington, Virginia

Heads go up and back
 Half square thru, U turn back
 Star thru, California twirl
 Half square thru
 Do sa do to an ocean wave
 Swing thru, girls trade
 Turn thru and
 Insides square thru three quarters
 Outsides California twirl
 All half sashay, box the gnat
 Pass thru, California twirl
 Allemande left

EIGHT CIRCULATE

By Jeanne Moody, Salinas, California

One and three square thru
 Do sa do to a wave
 All eight circulate
 Square thru three quarters
 Ends cloverleaf
 Centers star thru, pass thru
 Do sa do to a wave
 All eight circulate
 Square thru three quarters
 Ends cloverleaf
 Centers star thru, pass thru
 Left allemande

ZINGO

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads lead to the right
 Circle up four
 Make a line of four
 Square thru four hands
 Centers square thru three hands
 Centers in and
 Cast off three quarters
 Lines of four pass thru
 Wheel and deal
 Girls square thru four hands
 Step ahead, boys square thru four hands
 Centers in and
 Cast off three quarters
 Lines of four pass thru
 Boys step ahead and turn left
 Boys single file to your corner
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

GENO'S TIME

By Gene Pearson, Groves, Texas

Heads square thru, swing thru
 Boys trade, girls circulate
 And box the gnat
 Right and left thru
 Dive thru, pass thru
 Swing thru, boys trade
 Girls circulate, box the gnat
 Right and left thru
 Dive thru, pass thru
 Left allemande

ANDY ANAHEIM

By Dick Houlton, Stockton, California

Sides square thru
 Right and left thru
 Curlique, girls fold
 Men only pass thru
 Curlique, girls trade
 Swing thru, men run
 Wheel and deal
 Allemande left

SINGING CALL*

HOW MUCH I LOVE YOU

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #420, Flip Instrumental

with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Allemande left go allemande thar
 Go right and left and star
 Men you back right in and
 Make a right hand star
 You shoot that star
 Box the gnat and change hands
 Swat the flea
 Pull by and box the gnat again
 Change hands left allemande
 Come back and do sa do
 Left allemande then you promenade
 Don't want to be lonely
 Don't want to be blue
 Darlin' that's how much I love you
 FIGURE:

One and three you pair off and
 Make an ocean wave
 Cast off three quarters and
 Then the centers trade
 Swing thru and cast off again
 Three quarters round boys trade
 Swing thru my friend when you do
 Go right and left thru
 Turn and star thru slide thru
 Swing the corner promenade you two
 Don't want to be found with
 Somebody new

Baby that's how much I love you

*For an alternate Middle break use the Grand Sweep or Grand Spin

SEQUENCE: Opener, Figure once for heads,
 Figure once for sides, Middle break,
 Figure once for sides, Figure once for heads,
 Ending.

ROUND DANCES

DIXIE MELODY — Grenn 14166

Choreographers: Frank and Phyl Lehnert

Comment: The music has the big band sound and the tune will be familiar to you. The two-step routine is not difficult.

INTRODUCTION

- 1-4 **CLOSED M facing WALL Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch to end in BUTTERFLY;**

DANCE

- 1-4 **Side, Touch, Side, Touch; Side, Behind, Side, Front; Side, Touch, Side, Touch; Side, Behind, Side, Front;**
- 5-8 **Side, Close, Cross to BUTTERFLY SIDE-CAR M facing RLOD, Step/Step; Rock Fwd, —, Recov, —; Side, Close, Cross to BUTTERFLY BANJO, Step/Step; Rock Fwd, —, Recov M face WALL in BUTTERFLY, —;**
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8:
- 17-20 **Roll LOD, 2, 3, Touch; Rev Roll, 2, 3 to face LOD in OPEN, Touch; Step, Point, Step Point; Step, Point, Step, Point end in BUTTERFLY M facing WALL;**
- 21-24 Repeat action meas 17-20 except to end in CLOSED M facing WALL:
- 25-28 **Side, Close, Side, Step/Step; Point Swd, Draw, Point Swd, Draw; Side, Close, Side, Step/Step; Point Swd, Draw, Point Swd, Draw;**
- 29-32 **Side, Close, 1/4 R Turn face RLOD in REVERSE SEMI-CLOSED, Point; Back, Side, 1/4 L Turn to face WALL, — to SEMI-CLOSED facing LOD; Fwd, Close, Back, Close; Fwd, —, 1/4 R face to BUTTERFLY M facing WALL, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 **Side, Touch, Side, Touch; Side, Behind, Side, Front; Quick Apart and Point.**

SMILE AWAY EACH RAINY DAY — Belco 253

Choreographers: Ray and Ellen Mill

Comment: An easy two-step routine to nice music. Sixteen measures repeat.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL —, Touch; —;**

PART A

- 1-4 **Apart, Behind, Side, Touch; Turn Side to Back to Back, Behind, Turn to face LOD in OPEN, —; Turn Side to Face to Face, Behind, Turn to face LOD, —; Together, Behind, Side, Touch to CLOSED M face WALL;**
- 5-8 **Turn Two-Step; Turn Two-Step end in BUTTERFLY M face WALL; Side, Close, Slide, —; Side, Close, Slide, —;**
- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

- 17-20 **Side, Behind, Side, Behind; Side, Close, Cross, —; Side, Behind, Side, Behind; Side, Close, Cross, —;**
- 21-24 **Cross, Side, Cross, —; Cross, Side, Cross, —; Side, Behind, Side, Thru; Side, —, Close, —;**

- 25-28 Repeat action meas 17-20:

- 29-32 Repeat action meas 21-24:

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-5 **Side, Close, Slide, —; Side, Close, Slide, —; (Twirl) Fwd, —, 2, —; Apart, —, Point, —; Together, —, —, —.**

Note The Vine apart and together in meas 1 and 4 are done on the diagonal progressing LOD.

PARTY TIME — Hi-Hat 906

Choreographers: Bill and Pat Bliss

Comment: Intermediate level dance to good swinging music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;**

DANCE

- 1-4 **Side, —, Behind, —; Side, Close, XIB, —; Side, —, XIF, —; Side, Close, XIF to BANJO M facing LOD, —;**
- 5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to end in CLOSED, —; Turn Two-Step; Turn Two-Step M face WALL;**
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end M facing LOD:
- 17-20 **1/4 L Turn, —, 1/4 L Turn to BANJO M facing RLOD, Close; Back, —, 1/4 R Back Turn, —; 1/4 R Turn to face LOD in CLOSED, Close, Fwd, —; Side, Close, XIF, —;**
- 21-24 **Side, Close, XIF, —; Side, Close, XIB, Side to BANJO M facing LOD; Fwd, Lock, Fwd, Lock to CLOSED; Walk Fwd, —, 2, —;**
- 25-28 **L Turn, —, L Turn, Close; Back L Turn M facing WALL, —, Side, Close; Fwd, —, Side, Close; Thru, —, Pickup to CLOSED, Close M facing LOD;**
- 29-32 **XIF, —, Fwd to BANJO M face LOD, Close; XIF, —, 1/4 R turn face WALL in CLOSED, —; Side, Behind, Side, Front; Pivot, —, 2 M face WALL, —;**
- SEQUENCE:** Dance goes thru twice plus Ending.
- Ending:**
1-2 **(Twirl) Side, —, Close, —; Apart, —, Point, —.**

ARCHIE'S TUNE — Hi-Hat 906

Choreographers: Pete and Val Peterman

Comment: Easy novelty dance with interesting music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —,**

Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;
DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Back, —;
5-8 Back Away, 2, 3, Touch; Together, 2, 3, Touch BUTTERFLY; Knees, Knees, —, —; Side, Close, Side, Close end facing LOD in SEMI-CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 Solo Circle Away Two-Step; Arnd Two-Step; Arnd Two-Step; Together Two-Step end M facing WALL in BUTTERFLY;
21-24 Side, Close, Thru, —; Side, Close, Thru to face LOD in OPEN, —; Rock Apart, Touch, Together, Touch; —, Bump, Bump, —;
25-28 Circle Away, —, 2, —; Together, —, 2 M facing WALL in BUTTERFLY, —; Side, Close, Turn to end Back to Back, —; Point Side, Touch, Point Side, Touch;
29-32 Side, Close, Turn to BUTTERFLY M facing WALL, —; Point Side, Touch, Point Side, Touch; Knees, Knees, —, —; Side, Draw, Close to end in SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 Knees, Knees, —, —; (Snap Twirl) In Place, —, —, —.

STRANGERS IN THE NIGHT — Grenn 14166

Choreographers: Dave and Mary Simmons

Comment: A new routine done to music of a few years ago. The music has the big band sound.

INTRODUCTION

- 1-4 CLOSED M facing WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Back to face LOD in SEMI-CLOSED, —;

PART A

- 1-4 Rock Fwd, Recov, Fwd, —; Rock Fwd, Recov, Fwd, —; Rock Fwd, Recov, Back, —; Roll R, 2, 3 to end in CLOSED M facing WALL, —;
5-8 Side, Close, Fwd, —; Side, Close, Side, —; (Back, Recov, Wrap, —) Back, Recov, Fwd, —; $\frac{1}{2}$ R Wheel, 2, 3, to face LOD & COH, —;
9-12 (Unwrap to end facing LOD in OPEN) In Place, 2, 3, —; Spin Manuv, 2, 3 to end M facing RLOD in CLOSED, —; $\frac{1}{2}$ R Pivot, 2, 3 to end M facing LOD, —; Rock Side, Recov, Cross end BANJO M facing LOD, —;
13-16 Rock Side, Recov, Cross to SIDECAR, —; $\frac{1}{4}$ Turn M face WALL (L Spin), Step, Step end in CLOSED, —; Rock Side, Recov, Close, —; Apart, Close to CLOSED M facing WALL, Fwd, —;

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Side, —; Behind, Side, Thru to LEFT-OPEN facing RLOD, —; Rock Fwd, Back $\frac{1}{2}$

- Turn to face LOD, Fwd, —;
21-24 Turn In to end facing RLOD in LEFT-OPEN, 2, 3, —; Back, $\frac{1}{4}$ Turn to face WALL in CLOSED, Thru, —; Side, Close, Side, —; Side, Close, Side, —;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 Side, —, Close, —; Side, Close, Side Corte, —.

NAOMI — Belco 253

Choreographers: Bernard and Naomi Smith

Comment: Good music and an easy fun two-step. Sixteen measures are repeated.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED facing LOD, Touch;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Thru; Pivot, —, 2, —;
5-8 Side, Close, Cross end, facing RLOD in LEFT-OPEN; —; Back, Side, Thru to face LOD in CLOSED, —; Side, Close, Side, Thru; Walk, —, 2 end in SEMI-CLOSED facing LOD, —;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8: except to end in HALF-OPEN:

PART B

- 17-20 Fwd, Lock, Fwd, Lock; Run, 2, 3, 4; Cut, Back, Cut, Back; Rock Back, —, Recov to face WALL in CLOSED, —;
21-24 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, CROSS to HALF-OPEN facing LOD;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 (Slow Twirl) Fwd, —, 2, —; Apart, —, Point, —.

CONTRA CORNER

HAPPY WANDERER

By Bob Howell, Euclid, Ohio

Formation: 1-3 Crossed over and active

Record: Lloyd Shaw #185

Actives roll out and
Weave down below three
Come in face up balance
Up the center
And then cast off
With them circle left
Left hand star
Right and left thru
Right and left thru back

A-B-C

By Heiner Fischle, Hannover, West Germany
Head couples swing thru and star thru
Do sa do the outside two
Swing thru and star thru
Bend the line, turn thru
Centers arch, ends turn in
Pass thru, spin chain thru
Girls double circulate
Box the gnat, change hands
Left allemande

REFUND

By Chuck Besson, Alexandria, Louisiana
Heads flutter wheel
Sweep one quarter, pass thru
(equals heads square thru)
Swing thru, tag the line
Men turn back and star thru
Couples circulate, wheel and deal
Swing thru, tag the line
Men turn back and star thru
Couples circulate, wheel and deal
Left allemande

TAGGING THE LION

By John Ward, Alton, Kansas
All four ladies chain across
Heads square thru four hands
Do sa do to an ocean wave
Tag the line, girls U turn back
Star thru, as couples circulate
Wheel and deal to face 'em
Do sa do to an ocean wave
Tag the line, girls U turn back
Star thru, as couples circulate
Wheel and deal to face 'em
Left allemande

SQUARE THRU EXERCISE

By Ed Fraidenburg, Midland, Michigan
Heads square thru four hands
All square thru two hands
California twirl
Square thru four hands
Centers square thru two hands
Separate around one
Square thru four hands
California twirl
Square thru two hands
Centers square thru four hands
Outsides separate around one
Square thru two hands
California twirl
Square thru four hands
Centers square thru two hands
Separate around one
Square thru four hands
California twirl
Square thru two hands
Centers square thru four hands
Outsides separate around one
Right and left thru
Dive thru
Square thru three quarters
Left allemande

EQUIVALENTS

By Ivan Hasbrouck, Carmichael, California
Swing thru, turn and left thru
Equals — two ladies chain

Swing thru, men trade
Turn and left thru
Equals — right and left thru

Spin the top
Turn and left thru
Two ladies chain, pass thru
Equals — square thru

HAPPY INTRODUCTION

By Larry McBee, Riverside, California
Bow to the partner and corner too
Join hands and make a ring
Circle left and hear me sing
Face your corner and star thru
Allemande like an allemande thar
Go forward two and make a star
Back right in but not too far
Slip the clutch, left allemande
Partner by the right its a
Right and left grand
Smile each time you pass a girl
Then meet your own and try to frown
Promenade her round the town
Right back home with pretty date
Promenade eight until you're straight

SINGING CALL*

DELTA DAWN

By Marv Lindner, Cerritos, California
Record: Windsor #5007, Flip Instrumental
with Marv Lindner
OPENER, MIDDLE BREAK, ENDING
Allemande left go forward two and then
Men swing in make a back up star
Shoot that star full around
Pull partner by left allemande and
Weave the ring you fly she's forty one
But her Daddy still calls her baby
Turn thru left allemande and
Promenade with this lady
She walks downtown with a suitcase
Looking for a mysterious dark haired man
FIGURE:
Heads lead right and circle to a line
Move up and back pass thru in time
Tag the line all turn in
Go up and back then box the gnat
Right and left thru and
Turn the girl like that star thru
Square thru three hands around the land
Swing her boys left allemande and
Promenade the land
In her younger days they called her
Delta Dawn the prettiest girl
You ever laid eyes on
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

We are seeing a number of new movements coming into square dancing which are members of the Spin Chain Thru family. One of these is Spin Chain the Gears (see pages 12 and 13). Try these examples.

Heads square thru four
Spin chain the gears
Spin chain the gears
Swing thru, centers run
Wheel and deal
Left allemande

Heads square thru four
Swing thru (girls on ends)
Spin chain the gears
Spin chain the gears
Swing thru
Pass to the center
Square thru three quarters
Allemande left

Heads lead right make a line
Star thru
Spin chain the gears
Square thru three quarters to
Left allemande

Head ladies chain
Heads spin the top
Turn thru
Spin chain the gears
Right and left thru
Dive thru, pass thru
Allemande left

Head ladies chain
Send them back dixie style to
Ocean wave, step thru
Spin chain the gears
Right and left thru
Dive thru, pass thru
Spin chain the gears
Girls trade, men trade
Step thru, trade by
Allemande left

Sides star thru
California twirl, swing thru
Spin chain the gears
Swing thru
Spin chain the gears
Right and left thru
Dive thru, pass thru
Allemande left

NO DELAY

By Gene McCullough, Griffiss AFB, New York
Heads rollaway with half sashay
Men flutter wheel, curlique
Men run, pass thru
Right and left thru
Spin the top, turn thru
Partner trade and a quarter more
Right and left grand

Bill Armstrong, Los Angeles, California gives us four dances to work with.

Heads lead right, circle to a line
Ends only star thru
Same two rollaway
Other two square thru
Go right and left grand

Sides right and left thru
Pass thru, U turn back
Sides face, heads slide thru
Square thru three quarters
Sides slide thru
Left allemande

Sides right and left thru
Pass thru, U turn back
Sides face, heads pass thru
U turn back
Everybody slide thru
Left allemande

Sides lead right and
Circle four to a line
Ends only star thru
Same ladies chain
Send 'em back
Dixie style to an ocean wave
With the lady on the left
Left allemande

SINGING CALL

KNOCK ON YOUR DOOR

By Dave Smith, Indian Hills, Colorado
Record: Mustang #149, Flip Instrumental
with Dave Smith

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
I'm going to knock on your door
I'm going to ring your bell
Tap on your window too
If you don't come out tonight
While the moon is bright
I'm going to knock and
Ring and tap until you do
Left allemande corner girl
Come back and do sa do
Swing that girl and promenade
Little girl how can I hold you near
With you up there and
Me way down here

FIGURE:

Heads square thru four hands you do
Meet that corner do sa do
Swing thru go two by two
Boys run you do wheel and deal
Then right and left thru
Roll away pass thru
U turn back corner swing
Left allemande and promenade
Little girl how can I hold you near
With you up there
And me way down here

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

The following two dances are by Esther Bothwell, Surrey, B.C., Canada and they use Sweep A Quarter

Heads right and left thru
Sweep a quarter to the right
Pass thru
Circle four to a line of four
Flutter wheel, sweep a quarter
Right and left thru
Square thru three quarters
Allemande left

Heads lead right, circle to a line
Right and left thru
Sweep a quarter to the right
Dive thru, pass thru
Right and left thru
Sweep a quarter to the right
Cross trail and
Allemande left

SINGING CALL*

MARTHA ELLEN

By C.O. Guest, Mesquite, Texas
Record: Kalox #1137, Flip Instrumental
with C.O. Guest
OPENER, MIDDLE BREAK, ENDING
Circle left Martha Ellen Jenkins
How long have I chased the boys away from you
Left allemande the corner
Turn partner by the right
And now the men star left once around
Home you go you do sa do
Left allemande come back
Swing and promenade Martha Ellen Jenkins
I've loved you since the second grade
FIGURE:
Heads square thru four hands around ring
You're gonna go do sa do
Square thru four hands around face out
Bend the line star thru
Dive thru and
Square thru three quarters round
The corner swing and promenade
Martha Ellen Jenkins
I remember every time you broke my heart
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ABOUT THE WORKSHOP

We are grateful to the many callers and dancers who send in material so that we can fill these pages of SQUARE DANCING each month. We extend to them our thanks. Thanks also to our square dance editor, Dick Houlton, to our contra editor, Don Armstrong, to Ken Collins for the final checkoff and to Joy Cramlet who coordinates the material, makes sure that it is workshopped and gets it to the typesetters on time. This month 48 dances appear on these pages. Included are squares, rounds and one contra dance.



SINGING CALLS

CHANTILLY LACE — Windsor 5006

Key: F Tempo: 128 Range: HC
Caller: Warren Rowles LC

Synopsis: (Break) Left allemande corner — swing partner — promenade — four ladies backtrack two times you go — do sa do — left allemande — grand right and left — promenade (Figure) Four ladies chain three quarters — roll promenade — heads wheel around — flutter wheel — spin the top — girls move up and grand right and left — promenade.

Comment: Strong down beat recording from Guitars, Trumpet, Piano, Bass and Drums. Good action pattern at a little slower beat.

Rating: ☆☆☆

AWARENESS OF NOTHING — Lightning S 5012

Key: C Tempo: 132 Range: HD
Caller: Lem Smith LB

Synopsis: (Break) Circle left — reverse back — girls backtrack — meet partner — turn thru — allemande — weave ring — promenade (Figure) Eight to middle and back — heads promenade halfway — side ladies chain — heads promenade halfway — sides swing thru — same two turn and left thru — slide thru — pass thru — swing corner — promenade.

Comment: A good lively tune and pattern using Turn and Left Thru. Piano, Trumpet and Guitar backed up by strong beat from Bass and Drums. Will keep the dancers moving right along.

Rating: ☆☆☆

HOW MUCH I LOVE YOU — Hi-Hat 420

Key: A Flat Tempo: 126 Range: HB Flat
Caller: Ernie Kinney LA Flat

Synopsis: Complete call printed in Workshop.

Comment: Good singing call with Piano, Trumpet, Guitar, Bass and Drums as the music. A moving pattern at a nice slow beat. Could be interesting for the dancer.

Rating: ☆☆☆

IF YOU'RE NOT GONE TOO LONG —

Dance Ranch 613

Key: B Flat Tempo: 130 Range: HB Flat
Caller: Ron Schneider LB

Synopsis: (Break) Four ladies chain across — join hands circle — all eight California twirl
(Please turn to page 52)

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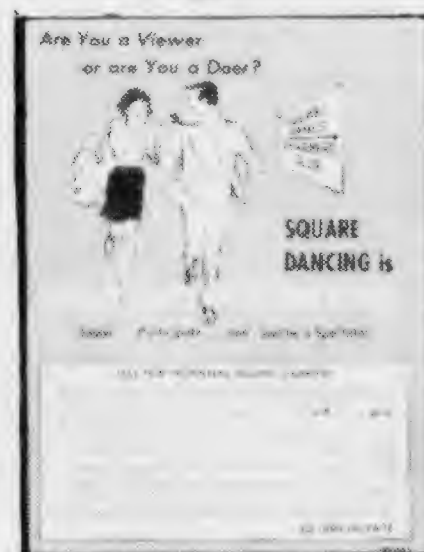
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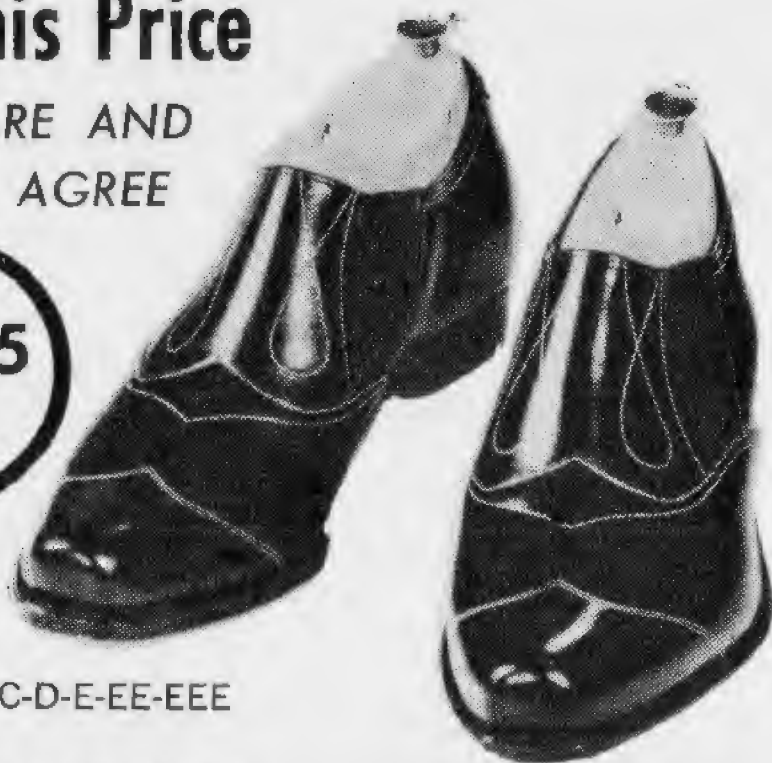
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CALLER of the MONTH

Keith Gulley - Alexandria, Virginia



HE MAY NOT BE THE ORIGINAL Oklahoma Kid but Keith Gulley is becoming well known for his calling in the square dance world. His Metropolitan D.C. area clubs are the Astro-Jets, Bel Air Square Cats, Challenge Boosters, Family Squares, Monumental Mixers and Pike Promenaders.

Keith has been president of NOVACO (Square Dance Council of North Virginia) and treasurer of the National Capital Area Square Dance Leaders Association. He is on staff with Lee Kopman at the square dance vacation at Scotts Oquaga Lake House in Deposit, New York and the Washington Fall Cotillion.

Keith and his wife, Nancy, met while attending Oklahoma State University. Calling is a natural for Keith, his uncle taught him to dance in 1958. His first try at calling came in 1963 while he was stationed at Fort Rucker, Alabama. While in military service he called at all his stations except Viet Nam, including two years in Turkey.

In November of 1968 Keith bade farewell to Uncle Sam and joined the Dennison Manufacturing Company. Nancy works for the Joint Chiefs of Staff at the Pentagon and they live

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- 23 Merrillville, Indiana
- 25 Omaha, Nebraska

- 26 Valentine, Nebraska
- 27 Gillette, Wyoming
- 28 Billings, Montana
- 31 Vancouver, B.C., Canada

APRIL

- 6 Hoquiam, Washington
- 7 Coos Bay, Oregon
- 8 Albany, Oregon
- 9 Crescent City, California
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- 5 All Night Dance 2-4 wks. - 8-till
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in Alexandria, Virginia. Although Nancy likes to dance as well as Keith likes to call, both dancing and the job activities have been curtailed with the birth of their first child last year.

Keith Gulley is one of a new breed of square dance callers who have come up in the past few years, bringing youthful exuberance, a quality of excitement and an innate sense of good calling.

—Don and Mary Hawkins

(LETTERS, continued from page 3)

you and all the staff of SQUARE DANCING. Keep up the good work.

Cliff and Betty Beaver
London, Ontario

We've been exceptionally busy these last few years trying to get some of these projects completed, and to know that they are meeting a need certainly gives us pleasure. — Editor.

Dear Editor:

Although we are round dance leaders we are also avid square dancers and enjoy our magazine (SQUARE DANCING) every month. It gets dogeared before the next month's issue and when friends drop in, invariably we refer to some section during our gab fests and out comes the current issue again. Once again we want to thank you and the members of the staff for the pleasure and help you provide through your hard and valuable work putting out this little treasure.

Art and Norma Woods
Millgrove, Ontario

Dear Editor:

Workshop requests invariably include figures featured in your Style Lab right after each publication which proves that an interest has

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been stimulated. This has to be favorable to standardization and for square dancing in general.

Bill Armstrong
Los Angeles, California

Dear Editor:

We wrote a few months ago asking for contacts in Japan, Taiwan and Hong Kong. Your prompt reply gave us time to contact all three, however, we received only one reply from Tac Ozaki in Tokyo. Mr. Ozaki replied promptly and graciously. The result—the day after our arrival in Tokyo we danced with his group, the Lucky Eights, at Kanto Air Force Base. They are marvelous dancers, were very cordial and we had a great time, indeed we consider it the highlight of our trip. Please accept our gratitude for your cooperation. You made it possible for us to earn our overseas badges and have a wonderful experience. It was a fabulous trip!

Bob and Lorraine Theander
Maitland, Florida

Dear Editor:

I have a question. How can we hold on to standardization? I am a firm believer in "play the game according to the rules" and when I see maverick dancing and hear callers, from a static square, call "do sa do your corner, see saw round your own" (these even appear in singing calls), I wonder what can be done to correct it. I feel that if it isn't corrected we'll be going backward in square dancing to when you did your own thing in your club or area. We do not teach anything but standard movements and styling as suggested by the American Square Dance Society and Sets in Order. When the youngsters ask about it we tell them

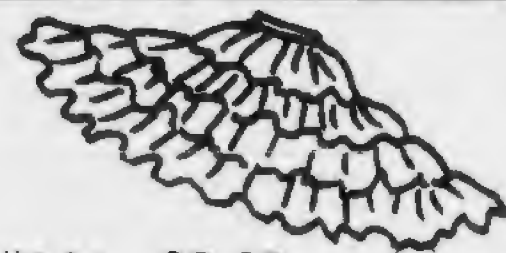


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that these are not considered favorable to smooth dancing, but something must be done to reach farther than your own club. Again, thanks for a terrific magazine.

Al Frese

Eugene, Oregon

It would seem that we're all facing the same problems of standardization. We're trying to lick it by articles in the magazine, posters that can be reproduced or pulled from the magazine and posted on bulletin boards, by our two teaching manuals and Basic Movements Handbooks. If callers will continually emphasize these, not only with their beginner dancers but

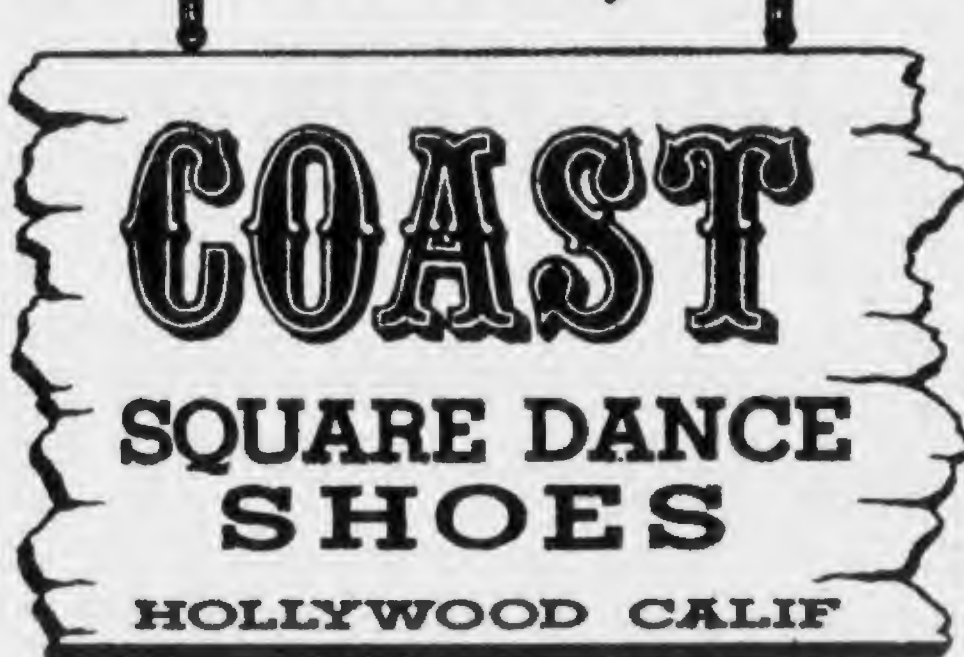
also with the more experienced (who are actually the greatest offenders), perhaps we can slowly make inroads. We'll keep plugging and perhaps the dancer associations will take on the project.—Editor

(STAND UP AND BE COUNTED,

continued from page 8)

they drop out of the activity. If these same people had expressed their opinions, thereby helping to establish policies before they became major problems, it is probably true that many of them would still be dancing, but no one encouraged them to do so and they event-

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ually just dropped out of the square dance activity.

We have a nation founded on a concept of free speech but strangely enough very, very few Americans use this prerogative wisely. It seems to have become almost taboo for the thinking person to say anything about conditions, whether they be national or on a square dance level. Unfortunately, the fact still remains that the vast majority of square and round dance people do not express their desires or their criticisms to their callers or square dance publications. They should remember that if they would make their opinions known, it would help shape the policies of the club, the local or traveling caller and it would help shape the policies of our national conventions, camps, summer institutes and leadership training programs. Then these policies would be more truly representative of most of the people.

We have far too few conscientious and courageous leaders who are willing to temper the expressions of the minority with good judgment based on insight gained from training, experience and educational background. The dancer has a right to expect good leadership but in order to be able to make decisions and shape basic policies, the leader must know the feelings of the majority of the group, so the dancers and other leaders must help. If there is something to say, it should be said graciously and with the welfare and happiness of the entire group and the entire square dance activity in mind.

A square dance club, a city council, a state or national government all have one thing in common, they must be based on a government of the people, by the people and for the



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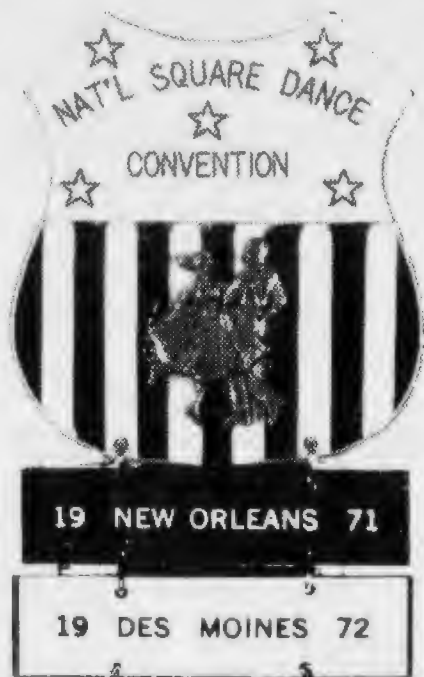
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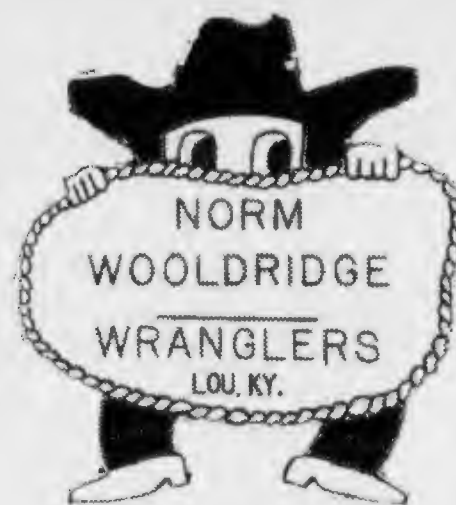


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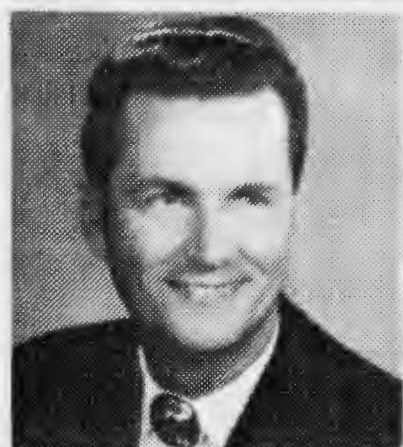
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people. In the event the people fail to communicate with their leadership, the system eventually will become disrupted because only the minority will make themselves heard. No government or square dance club should permit its policies to be shaped by a loud minority. Perhaps both in our government and in our square dance club, it is time to "stand up and be counted."

DASTARDLY DEED

Ron Prosser of Christchurch, New Zealand, lost nearly all of his calling equipment when

his car was broken into recently. A special dance was held with proceeds being turned over to Ron to help replace the stolen equipment; however some of the items were almost impossible to replace. It was also suggested that any callers who had a record or two tucked away that wouldn't be missed might send them to Ron. Although it might be inconvenient, it is also safer to ensure that all such equipment is not left together in one place. Insurance is available but replacing stolen items causes much inconvenience.



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(REVIEWS, continued from page 44)

— boys run right — left swing thru — corner left allemande — weave ring — promenade (Figure) Heads lead right — circle up four — break to a line — go up and back — right and left thru — flutter wheel — ladies lead sweep a quarter — square thru three quarters — allemande corner — do sa do own — swing corner — promenade.

Comment: Good tune with a swing beat by Clarinet, Piano, Bass, Drums and Guitar. Steady tempo. Easy action pattern.

Rating: ☆☆☆

MARTHA ELLEN — Kalox 1137

Key: D, E Flat and F Tempo: 130 Range: HD
Caller: C. O. Guest LA

Synopsis: Complete call printed in Workshop.

Comment: A good soft singing tune with Trumpet, Guitars, Drums, Bass and Xylophone. The action pattern being easy should make it a smooth relaxer.

Rating: ☆☆☆

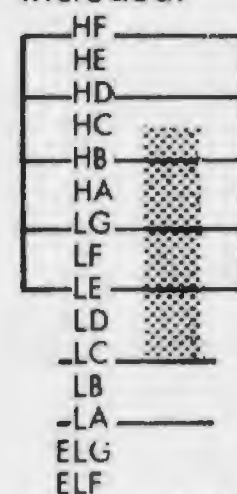
PANHANDLE RAG — MacGregor 2117

Key: E Tempo: 132 Range: HC Sharp
Caller: Mike Hull LE

Synopsis: (Figure 1) Heads right and left thru — rollaway half sashay — star thru — do sa do — ocean wave — spin chain thru — girls circulate double — spin chain thru — boys circulate double — right and left thru — rollaway — pass thru — U turn back — left allemande (Figure 2) Heads flutter wheel — sweep a quarter — pass thru — curl to a wave — boys trade — boys run — couples circulate — wheel and deal — pass thru — trade by —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of liodown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

ocean wave — scoot back — boys trade — boys run — bend the line — flutter wheel — square thru three quarters — left allemande (Figure 3) Side ladies chain — sides right — circle to a line — pass thru — bend the line — right and left thru — pass thru — wheel and deal — double pass thru — first left — next right — pass thru — onto next star thru — right and left thru — dive thru — pass thru — ocean wave — swing thru — boys run — wheel and deal — circle four to a line — pass thru — bend the line — right and left thru — pass thru — wheel and deal — double pass thru — first left — next right — pass thru — onto next star thru — right and left thru — dive thru — star thru — flutter wheel — same ladies chain — same couples square thru — star thru — pass thru — bend the line — slide thru — allemande.

Comment: Good Banjo strumming record. Contemporary action pattern that will keep the dancers moving. Try it as a hoedown record.
Rating: ☆☆☆

SANTO DOMINGO — Kalox 1135

Key: A Flat and B Flat

Tempo: 130 **Range:** HB Flat

Caller: Allen Tipton

LA Flat

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — two and four do sa do back to back — square thru four hands — split the heads round one — make a line — go up and back — star thru — trade by — swing corner — promenade.

Comment: A latin type number with Trumpet,

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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Santo Domingo	Kalox 1135
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LOVIN' YOU — Lore 1135

Key: E Flat Tempo: 130 Range: HC
Caller: Johnny Creel LB Flat

Synopsis: (Break) Join hands make ring circle left — reverse back single file — girls back-track — turn partner right hand round — allemande left — weave ring — do sa do — promenade (Figure) One and three right and left thru — square thru four hands — swing thru — boys run to right — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: A pleasant tune with a lift from Piano, Clarinet, Drums, Bass, Guitar and Xylophone. Easy action pattern should make it a comfortable dance. Rating: ☆☆☆

LITTLE BLACK BOOK — Square Tunes 148

Key: A Tempo: 134 Range: HC Sharp
Caller: Bob Wickers LE

Synopsis: (Break) Four ladies promenade inside — swing partner — join hands circle left — left allemande corner — weave ring — own do sa do — promenade (Figure) Head couples square thru four hands — do sa do with corner — swing thru — boys run right — four couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

Comment: A real swinging record with Guitars backed up by Banjo, Xylophone, Drums and Bass. No strong melody accompaniment so caller will have to hunt for the melody or just try it as a hoedown. Rating: ☆☆☆+

I'LL FLY AWAY — H.A.T. 205

Key: E Flat Tempo: 138 Range: HD Flat
Caller: Don Belvin LE Flat

Synopsis: (Break) Allemande left alamo style — balance — swing thru — balance again — swing thru two by two — turn thru — allemande left — weave ring — do sa do — promenade (Figure) One and three flutter wheel — sweep one quarter — pass thru — right and

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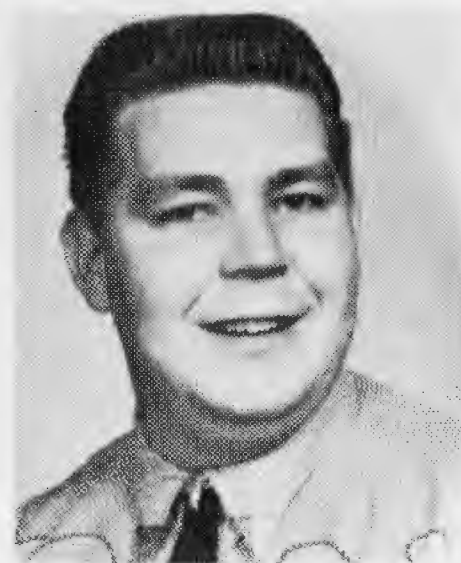
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Dick Houlton

left thru — dive thru — pass thru — do sa do — square thru three quarters — trade by — swing corner — promenade.

Comment: A peppy sing along type tune with Piano, Trumpet, Guitars, Drums and a heavy beat from the Bass Fiddle. Well timed contemporary pattern that keeps you moving.

Rating: ☆☆☆

Drums. The action pattern should make this an enjoyable dance. Rating: ☆☆☆

IDA — H.A.T. 206

Key: B Flat

Tempo: 132

Range: HC

Caller: Don Belvin

LC

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head ladies chain — head two square thru four hands — right and left thru — dive thru — swing thru — turn thru — corner left allemande — do sa do own — corner swing — promenade.

Comment: An old standard sing along tune with

KNOCK ON YOUR DOOR — Mustang 149

Key: F and G

Tempo: 130

Range: HD

Caller: Dave Smith

LC

Synopsis: Complete call printed in Workshop.

Comment: Good tune with a nice lift from Piano, Guitar, Trumpet, Banjo, Bass and



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Rating: ☆☆☆

SEEMS LIKE OLD TIMES — MacGregor 2118

Key: E Flat Tempo: 130 Range: HC

Caller: Kenny McNabb LB

Synopsis: (Break) One and three flutter wheel — sweep a quarter more — pass thru — allemande — do sa do own — men star left once around — turn thru — left allemande — swing own — promenade home (Figure) Four ladies chain — heads go right circle four — make a line — go up and back — everyone

curlique — all eight circulate — boys run right swing corner — left allemande — back and promenade.

Comment: An old standard pop number with good music from Accordion, Banjo, Guitar, Bass and Drums. Contemporary action pattern is well timed.

Rating: ☆☆☆

YOU'RE THE ONLY WORLD I KNOW —

Kalox 1136

Key: B Tempo: 130 Range: HC Sharp

Caller: Vaughn Parrish LC Sharp

Synopsis: (Break) Join hands circle left — left allemande — come back do sa do — gents star left once around — box the gnat —

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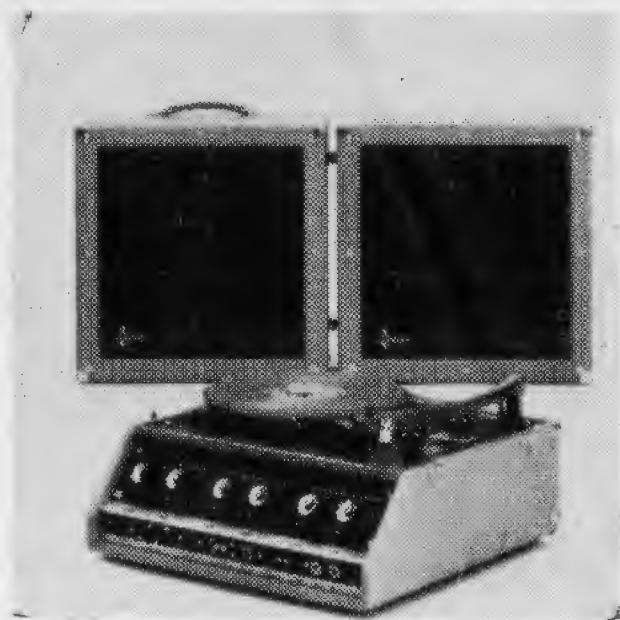
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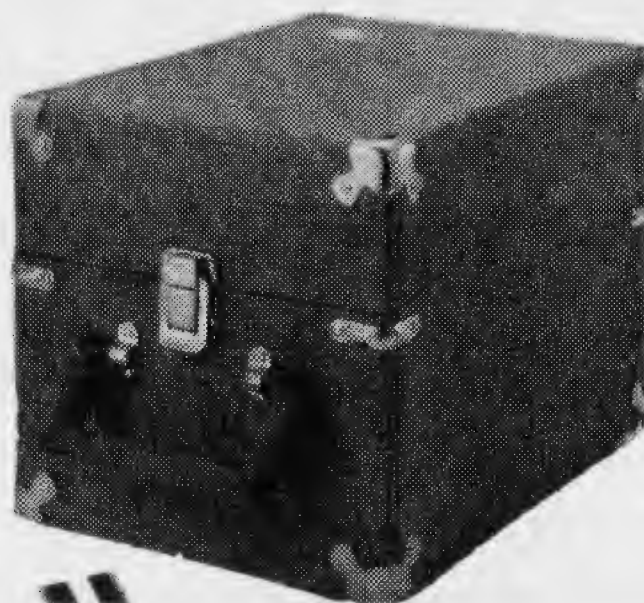
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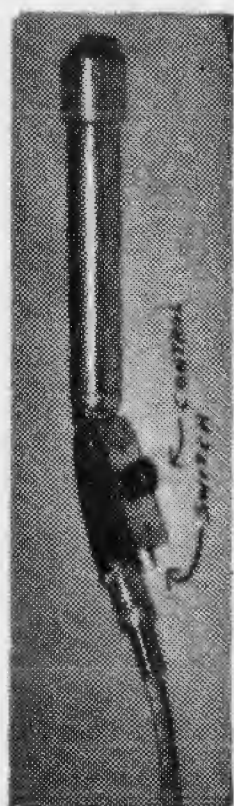
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weave wrong way round — swing — promenade (Figure) Heads promenade halfway — lead right circle four — make a line — go up and back — star thru — do sa do — pass thru — swing corner — left allemande — promenade.

Comment: A country western style tune with a strong melody lead from Piano and Guitar backed up with Banjo, Drums and Bass. Very easy pattern makes it good for any dance level.
Rating: ☆☆☆

DELTA DAWN — Windsor 5007

Key: D **Tempo: 122**

Caller: Marv Lindner

**Range: HD
LB**

Synopsis: Complete call printed in Workshop.

Comment: A country music number with good accompaniment from Trumpet, Piano, Guitar, Bass and Drums. Smooth flowing pattern at a slow tempo.
Rating: ☆☆☆

**IT'S A LONG WAY TO HOUSTON —
Blue Star 1938**

Key: G **Tempo: 130** **Range: HB
LD**

Caller: Jerry Helt

Synopsis: (Break) Circle left — left allemande corner — partner box the gnat — girls promenade inside — meet partner do sa do — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do

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Key: G

Tempo: 130

Music: Valley Hoedowners — Fiddle, Drums,
Bass, Piano, Guitar

RUBBER DOLLY, Flip Side to Cattle Call.

Key: C

Tempo: 130

Music: Valley Hoedowners — Fiddle, Piano, Gui-
tar, Bass, Drums

Comment: Standard hoedowns with a dancing
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Rating: ☆☆☆

(continued from page 15)

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ning of the end for the more formal Cotillions.

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That first Quadrille consisted of five distinct parts, or figures, which bore the name of the "contredanses" to which they owed their origin. The first was "Le Pantalon," derived from a song beginning: "Le pantalon, De Madelon, N'a pas defond" and was adapted to the dance. The music consisted of thirty-two bars in 6/8 time. The second was called "L'Ete", the name of a difficult and graceful "contredanse" popular in 1800. It consisted of thirty-two bars in 2/4 time. Third was "La Poule" (thirty-two bars in 6/8 time) which dates from the year 1802. For the fourth (thirty-two bars in 2/4 time) two figures were danced, "La Trenise," named after the celebrated dancer Trenitz, and "La Pastourelle." The fifth "Finale" consisted of three parts repeated four times.

Number one of this "First Set"—"La Chaine Anglaise or Le Pantalon" was a contredanse believed to have been composed by Vincent, who had been given permission to wear trousers (pantalons) when appearing at Court Balls. He, therefore, became known as Vincent Pantalon and the figure was named after this nickname. Number two got its name from a contredanse also invented by Vincent in use in the year 1800. It was made up of a combination of rather difficult steps commonly known at the time as Pas d'ete, afterward simplified though the name remained. Number

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three, another dance by Vincent who called it "La Poule" because at one point the music resembled the clucking of hens! Number four was named after the dancer Trenitz. It was subsequently replaced by a figure "La Pastourelle" which commemorated "Gentile Pastourelle," a popular song of the day by a cornet player Collinet. The Finale was danced in many ways. And there seems not to have been "one way" of doing the figure.

(NATIONAL CONVENTION,

continued from page 32)

the National it's quite possible that everyone will be "doing it."

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floor with foot. Mumbling meaningless phrases such as "allemande left with the old left hand," and "do sa do with the gent you know." Constant need for baby sitter. Dresses in weird costumes and imitation cowboy style.

No known cure.

Treatment: Medication is useless. Disease is not fatal. Socialize with other square and round dancers for soothing effect. Victim should go square dancing as often as possible.

Thanks for the above to S. D. Caller, Dept. of Public Health, as printed in Manisquare,

the Official Journal of the Square Dance Federation of Manitoba.

(WORLD, continued from page 35)

Angeles dancers can't seem to get enough dancing in their halls so they dance in semi-dark tunnels on the Hurricane Ridge Road. Central Puget Sound Council has a new teen club, Evergreen Teens, and the new president of Puget Sound Teachers and Callers is Ted Haley. Sou'Wester Council plans to put 60 copies of their publication "Footnotes" in doc-

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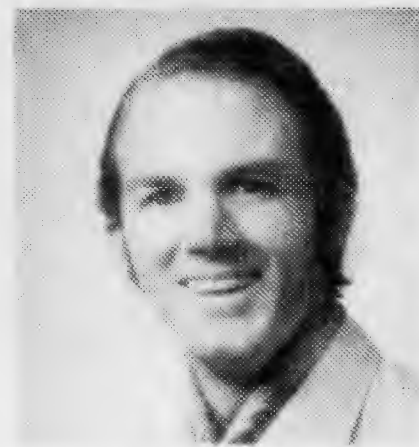
"YOU WERE MEANT FOR ME"

Written and Called by: Kenny McNabb, Buena Park, Calif.

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MGR 2121 "DON'T BLAME ME" Called by: Ray Flick

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tors' and dentists' offices for promotion. Central Council reports that they have ten sets of the Bob Ruff-Jack Murtha teaching records available for schools. Blue Mountain Council was proud to see their "Shuffler's Shanty Hall" featured in SQUARE DANCING magazine. Rainier Council is trying to promote another callers' class.

— Pat Feeney

Ontario

Dick Bayer and Jerry Helt will call for the square dancing at the 10th Annual Forest City Festival at Centennial Hall in London on April

6 and 7. Features will include a Friday afternoon teach, Friday evening Frosh Dance on the lower level and an advanced dance in the Main Hall with a full program of squares and rounds on Saturday. For information contact Jack and Jean Hodgins, 699 Glengyle, London, Ontario.

Arkansas

Square Dance, Inc., an association of square dancers in Arkansas, received their Charter from the State in 1971. In March of 1972 the group started a building program and now

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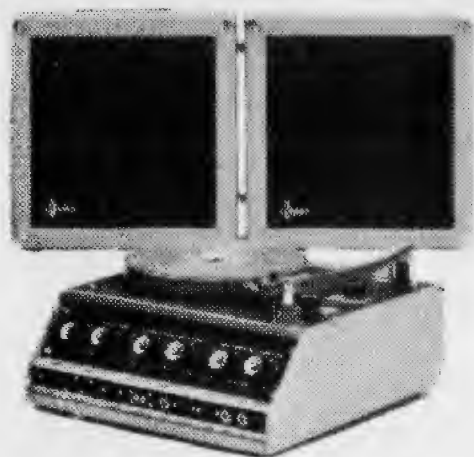
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have an all metal building that will dance 15 squares and located near a good lake and Poinsett State Park. Another project of the group was the promotion of a Square and Round Dancers' Birthday and Anniversary Calendar to help bring dancers closer together.

— Glenn Turpin

The State of Arkansas will hold its first Square and Round Dance Convention at the Robinson Auditorium's new Convention Center in Little Rock on July 27 and 28. The Arkansas Square Dance Convention, Inc. was

incorporated in the Fall of 1972 with the purpose of holding a yearly state convention and planning for a future national convention. Nadine Higgins, former editor of The Modern Square, will be chairman of the event with Jeanette Lisko serving as co-chairman. There will be panel discussions, sewing clinic, youth hall and various activities. Future plans provide for a quarterly newsletter for convention reports.

— Nadine Higgins

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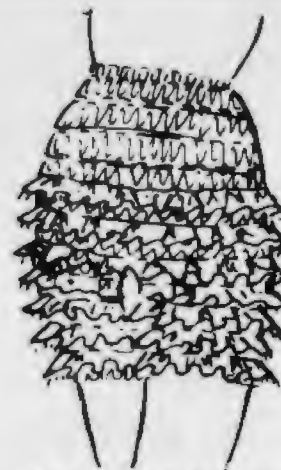
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(STARTING A BASIC PROGRAM,

continued from page 29)

period" with thousands of dancers, and today it has a flourishing, though considerably smaller, active contemporary (full basics) program.

You determine in talking to many non-dancers, that square dancing is "just too time-consuming," "too difficult." You learn from

some who *once square danced*, but has since dropped out, "We just couldn't keep up. Every time we attended there were new movements, new language to learn. With the kids in school and all, about one night a week, or possibly two nights a month were all we could spend in square dancing."

It is obvious that there is a need for a Basic Plateau in your area constructed around 50 basic movements which form the foundation of square dancing. The fact that, conservatively, these movements can be learned

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in ten, two-hour lessons makes this program well worth looking into.

The question then comes up, how can this plateau hope to survive in an area where square dancing on a "full Basics program" is also taking place?

The best suggestion is to study this concept to see how the program can fit the needs of those who have been reluctant to come into square dancing as well as those who have dropped out. When you discover that the potential is great and that it will not in any way

interfere, but on the contrary will complement the existing program, then you have taken the first step.

The next step is to gain the ear of several others in the community who may feel as you do and inform them of your plans. Let's look at these steps one by one.

(1) Explain to a group of leaders, both dancers and callers in your area, what you intend to do, why and how. Ask these leaders three questions: "Do you feel that the present program of square dancing is filling the needs

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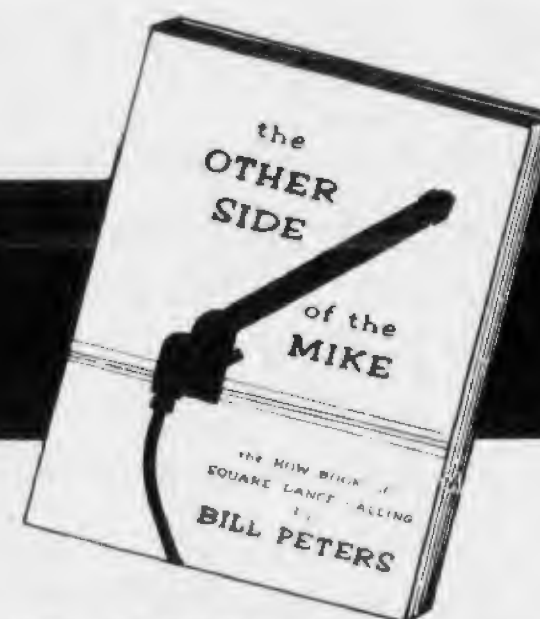
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of all the people who might enjoy the activity? Are the existing clubs and classes in this area as healthy in size and purpose as they could be? Would you support a program and allow it equal emphasis in your community, encouraging it to grow and prosper even if it meant these dancers might never join with you on your particular plateau of dancing?"

There is no precedence for this program, so you will be starting at the beginning. But this can be an advantage if you tackle it enthusiastically and optimistically.

(2) Set aside two nights a week and line up a hall for the coming year. Select one of these nights for your first class. The second evening of the week will be used for your second class slated to begin in eleven weeks.

(3) Make class ONE your "pilot" group—your nucleus for the new program.

(4) Include others among your present dancers who would like to participate, but on your terms. This group will have a ball dancing Basics 1-50 during this ten-weeks indoctrination.



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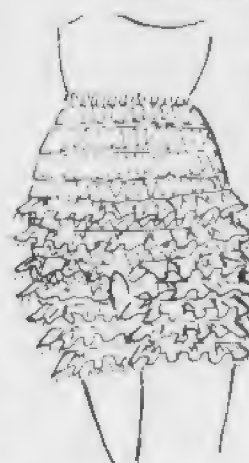


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(5) Close the class at the end of the second night and begin to collect the names of interested individuals for your next class which will be starting immediately after the completion of this first group.

(6) On the third night give the class a name and consider it a club.

(7) At the completion of the tenth night the group will have been taught all 50 of the movements contained in this program. The basic teaching module is over. Now the dancers will improve the more they dance. They

will continue dancing on the same night and in the same hall.

(8) From this "pilot" group are your "recruiters" for the second "unit." You have been publicizing the new group for the past five weeks.

(9) The week following the "pilot" group's tenth meeting, you start Unit TWO on the second evening your hall is reserved. Members of the pilot group are invited to attend and bring in the new dancers as well as serving as "hosts" and "sponsors."

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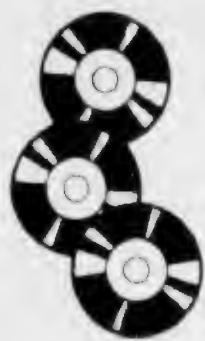


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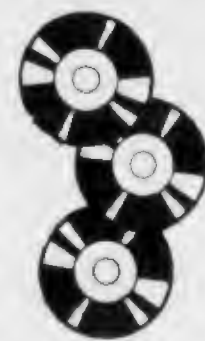


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(10) As space in the hall permits, encourage your new club dancers to join with the new learners toward the end of the ten weeks. On the final night incorporate the two groups.

(11) Select either of the two weekly nights as a permanent club night. The other night will become the class night for the future.

(12) Class THREE is brought into the picture in the same way, by members of the pilot group and from members of Unit TWO. It starts its series of learner meetings on the same meeting night one week following the

tenth lesson of Unit TWO.

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 and Fan Back
 Flare the Diamond
 Flare the Gears
 Follow Your Neighbor
 Grand Spin Grand Sweep
 Line to Line Loop and Tag
 Pass the Axle
 Pass the Ocean plus Scoot
 and Ramble
 Relay the Deucey*
 Relay the Diamond
 Relay the Top
 Remake
 Reverse Dixie Style
 Reverse the Pass
 Right and Left Roll
 Sashay Thru
 Scoot and Plenty
 Single Circle to a Wave
 Slip, Slide and Circulate
 Spin Chain the Gears*
 Square Out
 Star the Square Star to a Wave
 Swap Around Sweep the Flare
 Swing and Switch Tag About
 Tag and Spin
 Tag and Trade Your Neighbor
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 divide and Face down the line
 Circulate (including split and cross)
 Curlique, Run and Cross Run
 "Deucey" hash
 Dixies: -Style, -Chain, -Daisy, -Grand
 Double and Triple Star Thru
 Fan Thru, Fan the Top, Fan Chain Thru
 Flutters, Sweeps and Crazy Flutter
 Folds, Crossfolds; Paid Off; Wheel and Deal;
 Wheel Across
 Gimmicky figures
 Gnats, Folds and Divides
 Gnats, Whirlaway, Backtrack; Quarter in, out,
 right and left
 Hand Turns
 Hodgepodge Tip (figures and breaks)
 "No Hands" tip
 Partner Wheel and Deal
 Peel Off, Pair Off, Round Off & Cloverleaf
 Peel Off, Trail Off, Peel & Trail, Trail & Peel
 "Progressive" Squares
 Scoot Back and Crazy Scoot Back
 Spin Chain Thru, Spin the Top, Swing Thru
 Tag the Line and Partner Tag
 Tag the Line $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$ and Zig Zag
 Teacup Chain (basic)
 Grand Teacup Chain and Beer Mug Chain
 Head Ladies Teacup, Side Men Beer Mug
 Teacup Chain like a Daisy Chain
 Trade
 Trade By
 Turn and Left thru, Slide thru and Partner Trade
 Turn thru
 Wheel and deal and Square thru

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present no problem. This is because each group will know the same 50 basics. After completing the initial course no new language will be introduced after the initial ten-week period is over.

Of course, with practice the dancers' reaction time will improve. They will become smoother dancers in direct proportion to the amount of dancing they do. Also the dances they do will grow continually more challenging.

As long as there is room available in the club, determined by available space in the

hall, class-graduates can be added to the membership. When the first "club" has been filled, the caller can start another "pilot" group which will eventually result in a second club. The recruiting efforts of all the dancers involved in his program to this time will be of great assistance.

Caller Cooperation

When there are several callers active in the same area it will be an advantage to the new dancers if different nights of the week and different locations are selected for "club"

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nights. The availability of a variety of class nights and club nights and locations is essential to this program. However, it is important that those teaching the learners also call for their newly formed clubs. In this way the dancers are encouraged to continue dancing to the person who taught them.

Certainly in the beginning you will have problems to face, but set your sights high. Plan your program carefully and give it a fair trial!

Think Big!

One month, perhaps even one year, may not in itself be sufficient to truly get the idea into full swing, but keep at it and THINK BIG! The continuing program is what counts. One group completes its lessons and moves into the "parent club" and the following week a new series of learners' lessons begins. Each new group helps to recruit dancers for the next.

If you decide to try the program, stick with it. It will work! There will be temptations to add a basic, to put in a new movement. Old-timers may try to encourage this. They need only to be reminded that this program is flourishing because it meets the needs of those it is attracting. Chances are, if you diligently work on your material and do a good job with the dances you call, these old-timers will be your greatest advocates. Remember, if they are to dance with the new club, they dance on your terms, to the type of material you are programming.

The beauty of the basic program is that it *can* fit the needs of everyone who comes into square dancing. It is especially suited to the person who doesn't want a full time commitment, just a pleasant part time recreation.



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"Hello, there! Well, just got into town Sunday, December 10 at 0326 AM. Sure was a long trip, and needless to say, I arrived kinda tired. Good thing I didn't have to help Daddy call a square dance. Daddy and Mommy were mighty tired when I got there. They must have waited up for me, 'cause they were both

there when I arrived. Funny thing, they weighed me. I was 8 lbs. 8¼ oz. and 21¼ inches long. I'm a big boy but that darned doctor spanked me first thing. I'd better be a good boy or maybe he'll spank me again. My Daddy says he hopes I'll grow up to be a square dance caller just like him, but if he teaches me all he knows, I might be better than him . . . Well, I guess I'll be running along now. Hope we get to square dance together real soon and maybe I'll even get to call for you, or maybe your children, some

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day." The letter was signed Al Stevens, Jr. Daddy Al is club caller for the Promenaders at Hickam AFB in Hawaii.

SINGLE DANCERS—NOW HEAR THIS!

Clubs for single dancers are to be found in many cities and towns and sometimes there are several such groups in one community. If you are a single square dancer and a member of a club that dances regularly you may want to reach other singles who reside in the community or visitors from other areas. If you do, send us the information and we'll include it

in our *Singles Directory* in the June issue of **SQUARE DANCING**. The only requirement is that the information reaches us by our deadline date of April 1.

WHAT'S IN A NAME?

While thumbing through a recent issue of *The New England Caller* we noted among the clubs listed the Traveling Pickle Kickers and Smilin Eights of Connecticut, and the Earth Turners and Glory Bees from Massachusetts. Many groups come up with original and clever ideas when choosing a club name.



STORES handling square dance clothing are invited to write **SQUARE DANCING** for information regarding a listing on this page.

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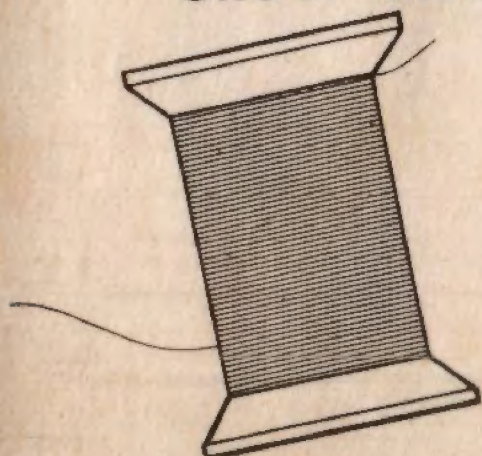
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